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FEB. 1

VOGUE

AMERICANA ISSUE

AMERICAN FASHION MELLO

THE BEST OF EVERYTHING
ALL ACROSS THE COUNTRY

Alixandre

SAMUEL SCHULMAN FURS, INC., NEW YORK



®EMBA MINK BREEDERS ASSOCIATION American mink—world's finest

Dress: Larry Aldrich

Virginia Thoren-Rice

Fairest of the fair: **JASMINE®** EMBA® natural white mink

I. MAGNIN, CALIFORNIA **NAN DUSKIN, PHILADELPHIA** **STANLEY KERSHAK, CHICAGO**

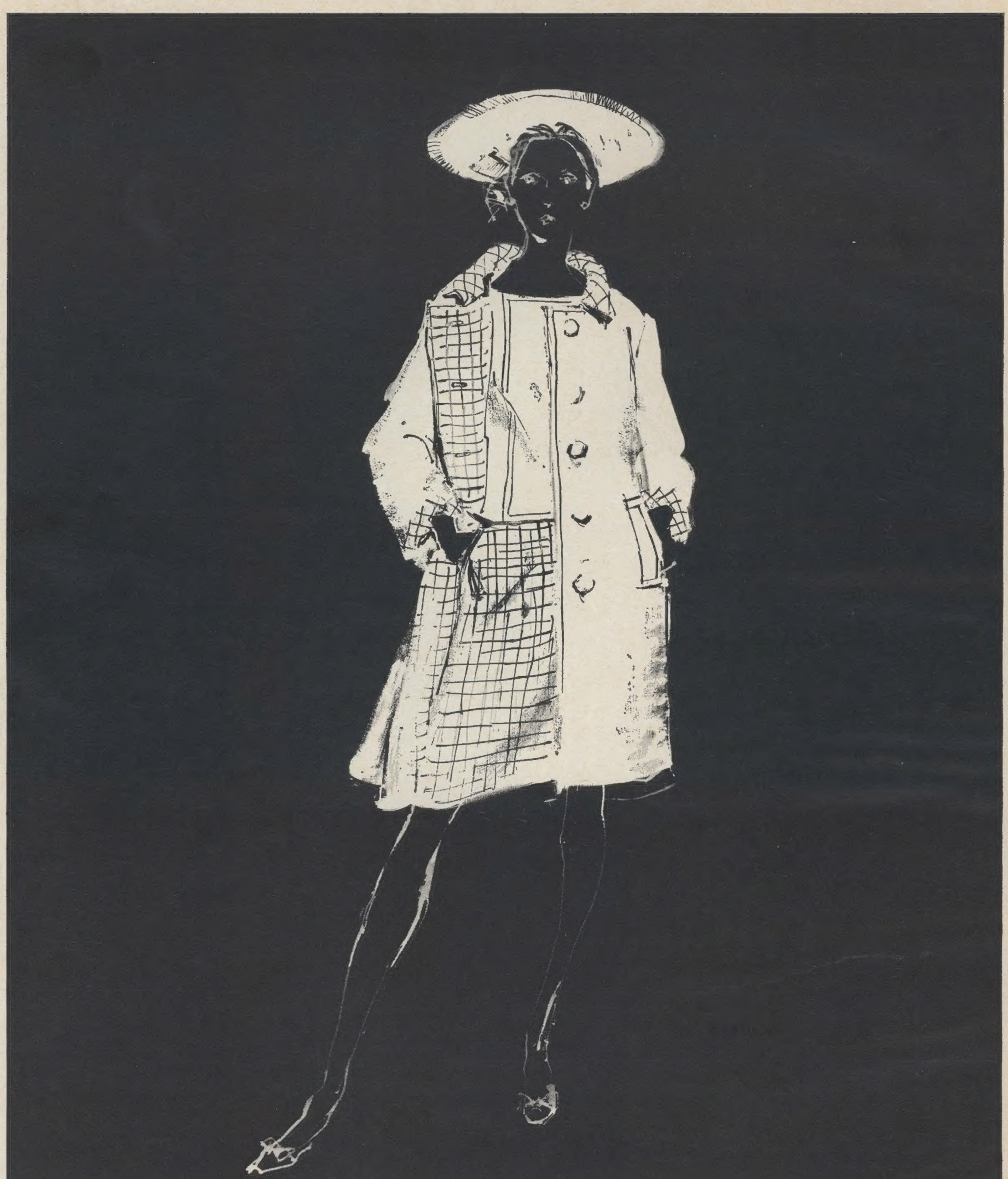


On The Out-Swing exclusive at $250

...the coat that cuts the newest swathe this spring. Starting off with a close-to-the-shoulder look, it slips down the figure and out into a brave new flare. Its fresh-faced surface is a crisp wool gabardine networked with sprightly window-pane checks in black on white, or cyclamen on sweetpea pink. Done for us exclusively by George Carmel, in misses sizes. Third Floor

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

As an added distinction, this fashion carries the mark of the world's best...pure virgin wool.



SEYMOUR FOX DESIGNS IN BEAUTIFUL ANGLO FABRICS

I. MAGNIN BONWIT TELLER DAYTON CO.

FEBRUARY 1, 1966

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH ITALIAN AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÊVITCH, President
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PENN

COVER: Way up on the list of American fashion we love for spring—a rave-up of windowpane checks on a quick little navy-and-white wool suit. Great with a white felt helmet curved over the brow, whitened-beige net stockings. More about this look on page 108. Makeup we love for spring: warm, alive. This, from Helena Rubinstein's Illumination series—the lipstick shade, Lumina Blush. Suit by Jacques Tiffeau for Tiffeau & Busch. About $225. Lord & Taylor; Hudson's; Neiman-Marcus; I. Magnin. Richelieu earrings; Phoenix stockings: Altman's. Corfam gaiters by Evins, to order: I. Miller. Adolfo hat.

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Vol. 147, No. 3, Whole No. 2153

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VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY, BY THE CONDÉ NAST PUBLICATIONS INC., 420 LEXINGTON AVENUE, NEW YORK, N.Y. 10017. SECOND CLASS POSTAGE PAID AT GREENWICH, CONNECTICUT, AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, $10 FOR ONE YEAR, $17 FOR TWO YEARS, $22 FOR THREE YEARS. IN CANADA, $11 FOR ONE YEAR, $19 FOR TWO YEARS, $25 FOR THREE YEARS. ELSEWHERE, $15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75¢. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. IN ORDERING A CHANGE, WRITE TO VOGUE, BOULDER, COLORADO 80302. GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.
Postmaster: Send Form 3579 to Vogue, Boulder, Colorado 80302

AMERICAN VOGUE
420 Lexington Ave., New York, N.Y. 10017

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now in a jewel of a
smoked-glass flacon, with the
faceted look of precious crystal.

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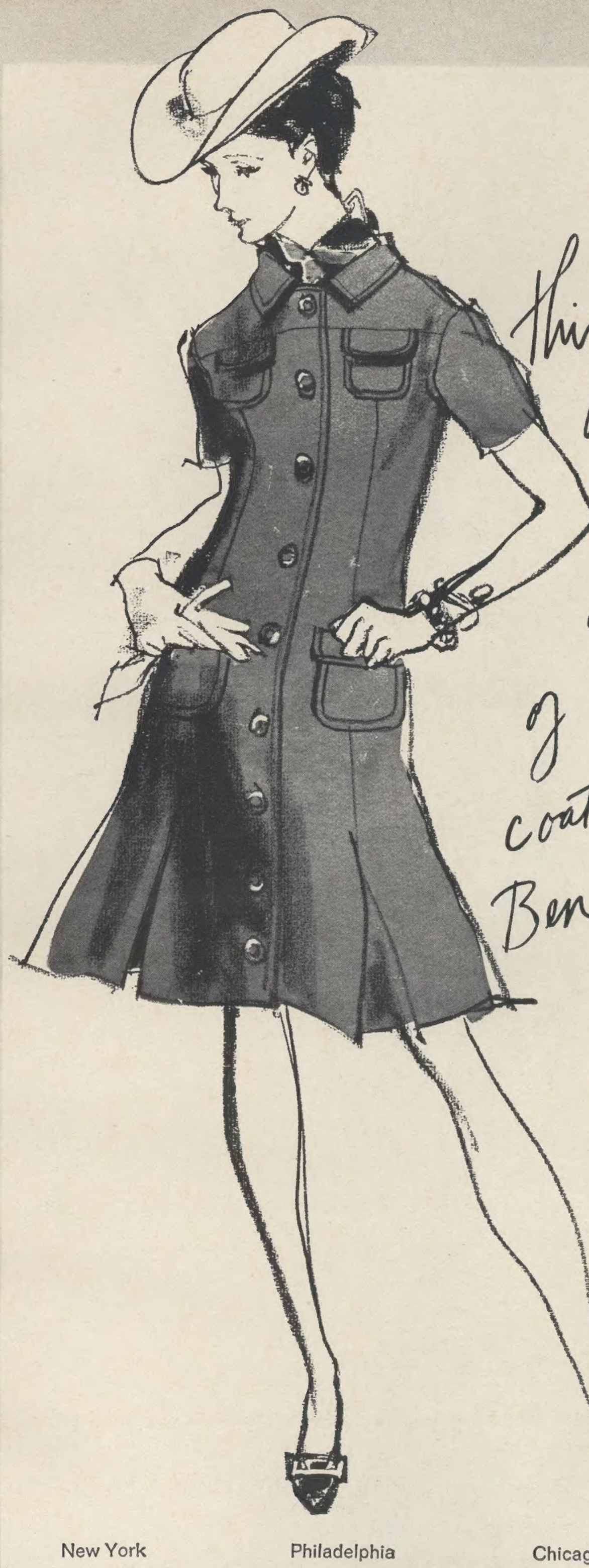


David Kidd for Arthur Jablow, consummate cosmopolitan. And never more so than in a trio of twills. Of Dacron polyester and cotton from Galey and Lord. 1407 Broadway, New York 18. A Division of Burlington Industries.

Galey & Lord

Burlington

KENNETH PAUL BLOCK



This Spring
At Bonwit Sees It:
a navy wool
coat dress by
Ben Zuckerman,
Designer Salon
375.00



BONWIT
TELLER

New York Philadelphia Chicago Cleveland Boston



It's the perfect shirtdress—

light, bright, pale enough

to take south,

spring enough to tuck under

a fur coat here and now.

Larry Aldrich's

flowery silk, 145.00

The Salon, at all

Lord & Taylor stores

Hood-



This is a Kimberly. Pure wool knit. About $70. Bergdorf Goodman, Neiman Marcus, I. Magnin.

Kimberly



photograph by John Engstead

wherever you're bound this spring, fly American Airlines Astrojets in this beautifully shaped beige and black linen dress with jacket...designed by Gustave Tassell exclusively for I. MAGNIN & CO

SAN FRANCISCO, OAKLAND, PALO ALTO, SANTA CLARA, SAN MATEO, CARMEL, FRESNO, SACRAMENTO, PORTLAND, SEATTLE, LOS ANGELES, BEVERLY HILLS, PASADENA, SAN FERNANDO VALLEY, SANTA BARBARA, SANTA ANA, LA JOLLA, PHOENIX



photograph by Peter Fink

on arrival of your American Airlines flight, you are boldly suited in navy and white French wool tweed with cravat-tied silk blouse . . . designed by Monte-Sano and Pruzan for I. MAGNIN & co

SAN FRANCISCO, OAKLAND, PALO ALTO, SANTA CLARA, SAN MATEO, CARMEL, FRESNO, SACRAMENTO, PORTLAND, SEATTLE, LOS ANGELES, BEVERLY HILLS, PASADENA, SAN FERNANDO VALLEY, SANTA BARBARA, SANTA ANA, LA JOLLA, PHOENIX



Horne's is in Vogue with
Americana. Quiet moods, regal serenity,
the evening ensemble:
romance created by HARVEY BERIN
for poetic flights into the night.

Galleries of Fashion

JOSEPH HORNE CO.

Pittsburgh

ADELE SIMPSON



SUDDENLY THE SKY'S THE LIMIT FOR STRIPES... BY CHARLES COOPER FOR COOPER COUTURE

The two going fashions at Bramson's now: far left, coat with a smooth yoke over a dress belted in white leather. Near left, the unburdened suit—less sleeve, more sleek. Both, chalk stripes on blue or pink Staron silk and worsted. Sizes 6 to 14. From a collection starting at $200.

Bramson

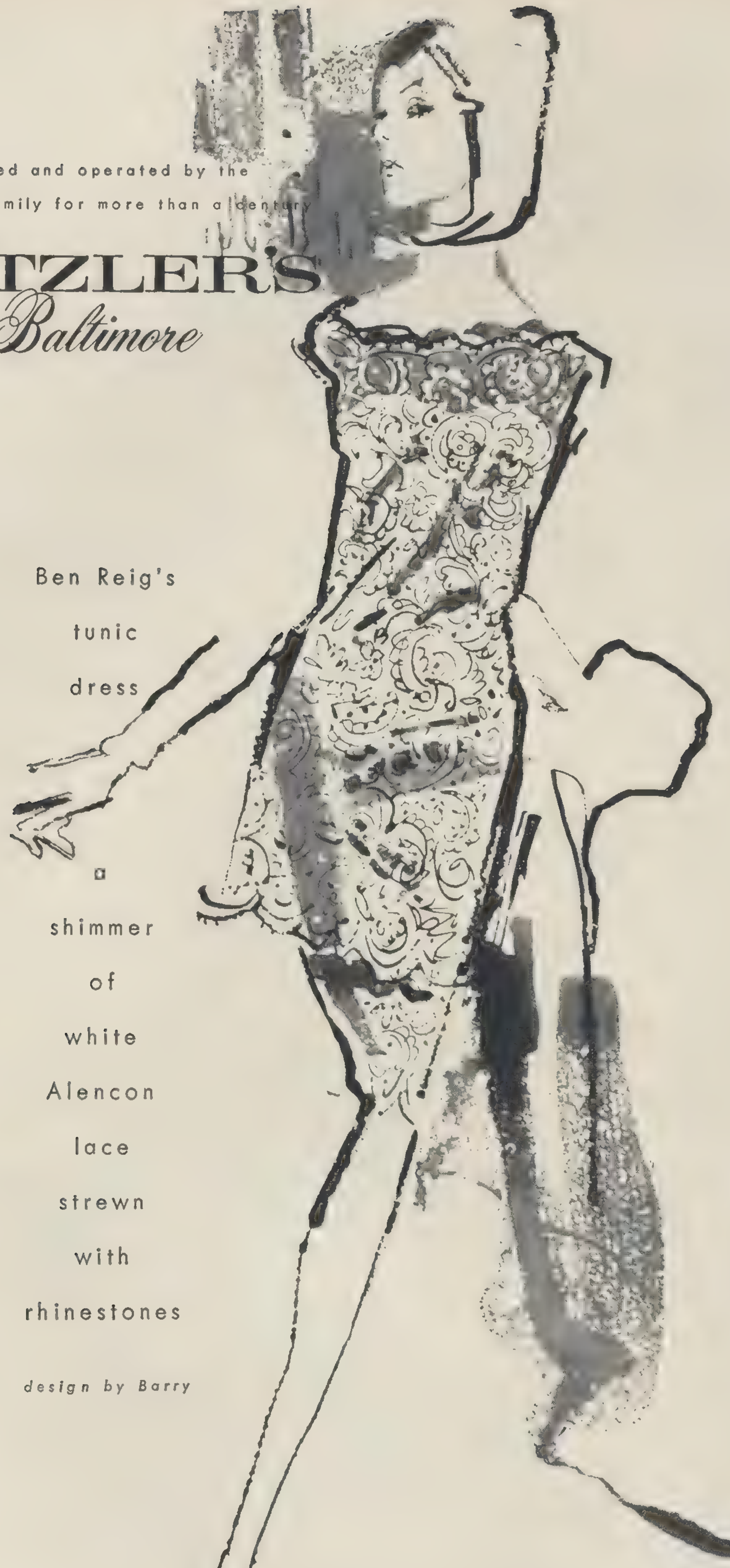
In Chicago and Suburbs



Time flies aboard an American Airlines Astrojet to Chicago. It's one of life's heightened pleasures to travel in silver-plated luxury—a smooth silken ride that's quick and relaxing, the ace service aboard, and the assurance of travelling with American know-how. To go at fashion speed to Chicago or anywhere, fly American Airlines.

owned and operated by the
Hutzler family for more than a century

HUTZLER'S
Baltimore



Ben Reig's tunic dress a shimmer of white Alencon lace strewn with rhinestones

design by Barry

WHEN BALTIMORE THINKS OF FASHION
IT THINKS OF HUTZLER'S

VERY *Saks Fifth Avenue*

The master tailor pencils in a lean little jacket over a softened skirt and silk surah blouse with a candy-box bow. Caramel-and-white wool, $495. Designer Suit Collections.

AMERICAN
AIRLINES
and
DONALD
BROOKS

will take you
everywhere
this Spring!

Jet off in one of these newsy low-waisted Donald Brooks dresses for a wonderful, high-flying Spring! For who else understands you . . . and the marvels of modern living . . . so completely and so well!

(this page) Deep navy wool with full front panel and leather string belt.
6 to 12. **125.00**

(opposite page) Pink and taupe wool knit with tiny button detailing.
6 to 12. **160.00**

Third floor Designer Shop, Fifth Avenue store





B Altman & Co

Make your
reservations now
for a
gay new season!

Plan right now to meet Spring half way. See our great new collection for daytime, travel and evening, filled with the special magic of a very special season. All that is beautiful, young, elegant... and imaginative you will find at Altman's...this very minute.

Third floor Designer Shop,
Fifth Avenue store



Now a radical new phase of beauty care begins. Inspired by Eterna '27'...the skin cream that has brought dramatic, visible results to women's skins in 6 out of every 10 cases tested!

The new Eterna '27' Beauty Penetreatments by Revlon

The most advanced techniques for every step of skin care: destined to have a truly startling effect on your face...

Today, thousands of women are living proof that Eterna '27' Skin Cream makes a difference so obvious—it can be recorded and evaluated by doctors. Its achievements stand alone. And now there are Eterna '27' preparations for every step of skin care. Each is ideally suited to Eterna '27' Skin Cream (in temperament, in brilliant performance).

Must you use the complete cycle? Not necessarily. Only Eterna '27' Cream is indispensable. It is the heart and soul of the cycle. The remarkable Penetreatments may be used in part—or in toto, depending on the needs of your skin. They are incredibly rich. Yet (astonishingly!) their textures are almost intangibly light, weightless . . . and greaseless.

And this is important: the unique vital ingredient in Eterna '27' Cream (it is not a hormone!) works to its fullest capacity, in the cream itself. So it is deliberately not duplicated (nor need it be) in the corollary preparations. Yet they are scientifically compatible in every way. Used together, they could have an effect so startling (so total!)—even skeptics would admit that cosmetic science has hurtled twenty years ahead of its time. The complete Eterna '27' cycle includes: Eterna '27' Skin Cream, Cleansing Formula, Skin Moisturizing Formula, Skin Toning Formula. Do try them on your skin at your favored store.



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Rich's, Atlanta.

FASHION STOP—WASHINGTON, D.C.

AMERICAN AIRLINES

The little suit to wear with flair—doublebreasted wool tweed . . . BEN REIG ORIGINALS

To see at Julius Garfinckel & Co.



JULIUS GARFINCKEL & CO.

Crisp black and white cotton—sleeveless dress and shaped coat . . . BEN REIG ORIGINALS

To fly in via American Airlines



by
BRANELL



Gus Mayer

ODUM, BOWERS & WHITE, BIRMINGHAM METZGER'S, MOBILE BERKELEYS, FRESNO LEVY'S, MEMPHIS



L. STRAUSS, INDIANAPOLIS

SELMAN'S, LOUISVILLE

AL ROSENTHAL'S, OKLAHOMA CITY

Gus Mayer

NEW ORLEANS
NASHVILLE BATON ROUGE
JACKSON BEAUMONT



FASHIONSCOPE '66: new perspective on pattern. Clearly indicated here in the inch-wide stripes of Ben Reig's contemporary wool coatdress. One of the high-spirited directions fashion takes this season in The Crystal Room.

HUDSON'S
the Woodward Shops
DETROIT

THE MODERN WAY TO CARRY SPRAY...

The spell of Chanel goes with you wherever you go. Just press the top, never waste a drop. No drizzle, no droplets. The elegant shatterproof case holds hundreds of measured sprays. (Can't spill or evaporate.) Every woman alive wants Chanel Nº 5 Spray Perfume and Spray Cologne. 5.00 each. Refills, 3.50.

CHANEL

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American Airlines

in Cincinnati

Just as Gidding-Jenny is the symbol of high fashion in Cincinnati and Dayton, American Airlines is the symbol of luxury in flight. High good looks here: Saga White mink pea jacket by Ben Kahn — imported elegance from Denmark, Finland, and Norway. Or this Alper Schwartz sleeveless skimmer with jacket in imported Fibranne rayon with Si Bonne lining for shape retention — to belt or not. Parma violet, Adriatic green, Delft blue, Navy. Sizes 10 to 20.

Ben Kahn
NEW YORK





in Dayton



sincerely
GIDDING Jenny
CINCINNATI · DAYTON

Alper Schwartz Co., Inc.

Jordan Marsh Company

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED ON BEACON HILL, BOSTON



The spring coat story, wider, shorter and boldly scarved . . .
one from an extensive spring collection, making news now in the Jordan Marsh Designer's Shop



ben Zuckerman

designed by harry shacter



Trigère

SIREN . . . A long column handloomed of wool with metallic glints. Pauline Trigere manipulates the deceptively simple lines, with an illusion of apron slit to the knees. You supply the movement! A slinky, long-sleeve epic that can make a small evening a great evening. From the complete Trigere collection at Halle's Specialty Shop . . . to be shown at the "Symphony of Fashion" show on February 8, a benefit for The Cleveland Orchestra.

The Halle Bros. Co.
CLEVELAND


Hats by Emme/Jewelry by Seaman Schepps
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PARIS
DAVIDOW
NEW YORK
the label to ask for

Revlon says:
Now there's a new
generation of makeups=
born to be brushed!

Heavy makeup has had it—since Revlon gave it the brush! We made brush-on makeup a way-of-life. Now no woman who's with it could live without it! Only a brush can give you The Look That Says Today. Fresh-aired. Undone-up. Young! And to make these sable-y brushes work their ultimate wonders, Revlon created 4 air-textured brush-on makeups that take to your skin as if they were born there. Your face turns all softness and light. Your eyes seem to grow a size. Discover Revlon's beautiful brush-ons—the makeup sensation of the now generation!

'The beautiful young brush-ons' by Revlon



(clockwise) 'BRUSH-ON EYESHADOW'—Pressed powder shadow (frosted or not) in colors softened to a hush. 'BROW BEAUTIFUL'—New brush-on eyebrow color does everything a pencil can—only softer! 'BLUSH-ON'—Revlon's makeup miracle—for a glow of 'instant health' all over your face—cheeks, chin, everyplace! 'SWEEPING BEAUTY'—feather-textured makeup for a new candid complexion—almost too good to be you! Each in tortoise-tone case with brush inside.


REVLON



travel through the seasons
in B. H. Wragge's
tri-color ensemble

Striking alliance of colors
and fabrics . . . navy wool
baby coat, red French fibranne
shell, white linen skirt . . . to wear
ensembled or separately.
Sizes 8 to 14.

190.00

Jacobson's

Michigan



THE GREAT LEG...AS HANES SEES IT.

Frankly French...absolutely Gal-lic...Hanes "Leglites"...
stockings that go all the way up to here...
for skirts that go all tne way up to there. Cantrece*-sheer,
in the zingiest, springiest shades. Who ever thought long underwear
could be so much fun? Who but Hanes! So come
see the other worldly-looking legs we've got in mind for you.

"WHERE YOU CAN BUY"—SEE LAST PAGE

Great legs deserve Hanes
Others need them.

*DuPONT'S REGISTERED TRADEMARK

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The Frankly Naked Face



Max Factor

creates the sheer miracle of

UltraLucent Make-up

A look so nearly nude it could be nothing at all, and yet so perfectly finished that flaws, tiny lines and imperfections seem to disappear.

Imagine a fluid make-up that's dewy, but never shiny; matte, but never flat! This is the real you...looking natural as the day you were born. In 9 could-be-your-own skin tones, plus 2 shades to highlight. For the total look, add the delightfully soft, sheer finish of UltraLucent Powder.

Introducing NEW ULTRALUCENT PRESSED POWDER in an exquisite compact. Ultra-light. Ultra-smooth. Ultra-sheer. A radiant transparency your skin has never known before.



For the ultra-creamy, ultra-chic mouth...UltraLucent Creme Lipsticks, a lively new look for lips in softly glowing shades and sparkling iridescents. Now you have it all...the natural you of UltraLucent Make-Up by Max Factor.

Five strong nails and how they grew



At last...a nail hardener for the entire nail. Quickly absorbed. Makes nails strong so they can grow long.

Nails breaking, peeling, splitting, chipping? Too frail to grow long? Now your nails can be strengthened to grow beautiful...with Helena Rubinstein's remarkable new Strong and Long.™

It's different from anything you've tried before. Strong and Long is quickly absorbed; your nails actually gain added strength as you apply. And it works on the whole nail at once, not just the tips. Forget shields. There's no sting. No unpleasant anything. And there's nothing to do but brush on.



The minute your nails are dry, they're ready for polish. *That* simple. So why buy trouble? Strengthen and condition your nails with Helena Rubinstein's Strong and Long. Then, see how they grow.

No shields needed.

New...Strong and Long *by* Helena Rubinstein®

Fifth Avenue, New York

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PHOTO: WILLIAM WARD, ON THE SITE OF THE NEW MADISON SQUARE GARDEN.

CISA (cheés-â) *n.* Italian: the most *favolosa* female designer extant! *adj.* the world's smartest fashions for the world's greatest women. Clothes by Cisa are available to the American market only via her man: Imports International Inc., 1410 Broadway, New York. Shown: "Beige Ego," available at America's poshest stores.

What every well-dressed woman knows about the tuned car.

BUICK MOTOR DIVISION



Want a sample of the '66 Buick without leaving your home? Simple. Just remember your last Big Evening. And how carefully you chose your ensemble. How beautifully everything went with everything else, how magnificently absolutely beautifully *perfect* you felt.

See? The tuned car.

Now, every car starts out as a combination of styling, performance, ride and handling. (Just as every wardrobe starts out as a combination of dresses and shoes and hats and things.) But the *kind* of styling, performance, ride and handling you start with, and *how* you put them together—that's what makes the difference between regular cars and the tuned car. The '66 Buick. (Just as the kind of dresses and things and how you blend them makes the difference between chic and "I haven't got a thing to wear!")

So good looks are a part of the tuned car. (Would Buick build a car that made you look less than your best?) And so is ride and handling. Ride is what you hardly notice in a Buick, because it's so smooth. Handling is what makes a Buick so easy to drive. (We won't pretend that a Buick will squeeze into a half-pint parking space. But it will ease into Buick-sized parking spaces neatly and coolly.) And so is Buick's traditionally dependable performance.

The thing about the tuned car is that we don't build it to fit a machine. We build it to fit *people*, and the things people do with a car. So the men and women who build Buicks drive Buicks, and they drive Buicks over the roads you drive. An idea that looks good on paper has to look good on the road, too, before it goes in a Buick.

So that means the controls on a Buick are reachable. And the seats are comfortable (and surprisingly easy to clean). And the silence is golden.

And it also means that Buicks come in sizes, colors and styles to match practically any occasion.

Which means the tuned car will do another nice thing for you: you don't have to settle for basic black.

1966 Buick. The tuned car.

DRESS BY SYLVIA DEGAY FOR ROBERT SLOAN; HAT AND BRACELET BY MR. JOHN; FUR BY GEORGES KAPLAN; BAG BY HENRI BEATRIX; SHOES BY PAPPAGALLO. PHOTO BY MIKE CUESTA


For playing with fire - Torchy Flambeau by Faberge
Parfum Extraordinaire imported from France... Bath Powder... Bedtime Perfume... Savon Extraordinaire –

Pamper yourself!

Let your hairdresser color-style your hair with ROUX*

Don't you really think you're entitled to a little luxury? Then visit your hairdresser. Say "Roux." And relax, while a professional colorist pampers your hair! ■ For three decades Roux has enjoyed particular favor with knowing hairdressers. Because Roux colors for gray or dull hair are so natural looking. Because Roux toning colors, for bleached hair, are so gossamer-light, so whisper-soft. And because Roux conditions your hair as it colors, provides a healthier looking glow, a silky-soft feel, that makes your hair look livelier, helps you feel livelier. So if you've tired of the ordinary, go see your hairdresser. It's worth it!



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK



Live lively with Lycra®, core-spun into Elisabeth Stewart's splash suit of DuPont nylon!



To swim in, sun in, stretch in! Live the good life in swimsuits of Du Pont nylon, feline-ized with a little bit of "Lycra". They're resilient. Resourceful. They second your every motion. And what they do for your figure—well, that's a commotion in itself! Try this Matisse-like print. And see for yourself. In brown/pink, brown/blue, orange/green. 8-16. About $26. At all fine stores.

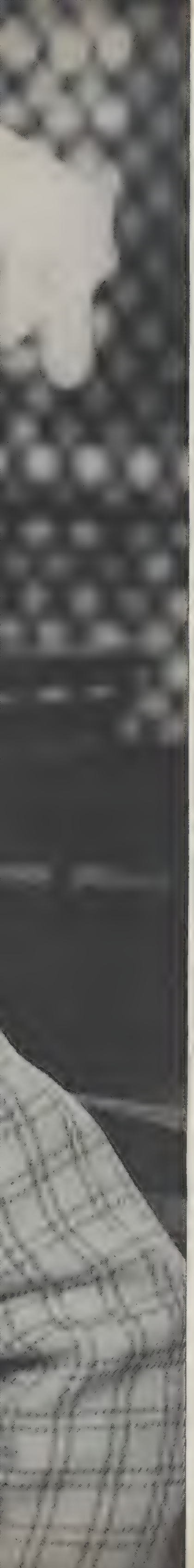
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*Du Pont's registered trademark. Du Pont makes fibers, not fabric or swimsuit shown. Hat by Veaumont.

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SKREBNESKI



FROM EUROPE: SIX COLOR ORIGINALS IN ESTÉE LAUDER'S FAMOUS RE-NUTRIV LIPSTICK FORMULA. The language of color needs no translation, not even from one continent to another. All it needs is the quick eye of Estée Lauder, who is as sensitive to color news as a barometer is to weather. She's culled from her European collection these most-current favorites on the Continent—six Color Originals rendered here for America in her brilliant Re-Nutriv lipstick. The secret of its radiant color, its rich deep-velvet smoothness is Re-Nutriv, Estée Lauder's creme of creams, whipped right into the full-bodied beauty-treating formula. Try any one of the six new Color Originals—Pompeii Red, Swedish Blush, Lido Sand, Parisian Peach, French Coral or Mayfair Pink—and use the language of color to deliver your own brilliant beauty message.

Estée Lauder

The Switchables



Fashion pieces tha

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Wm. Hengerer, Buffalo; Hutzler's, Baltimore; Joske's, San Antonio; Kaufmann's, Pittsburgh; F & R Lazarus, Columbus; Loveman, Joseph & Loeb, Birmingham; Loveman's, Chattanooga; Henry C. Lytton, Chicag

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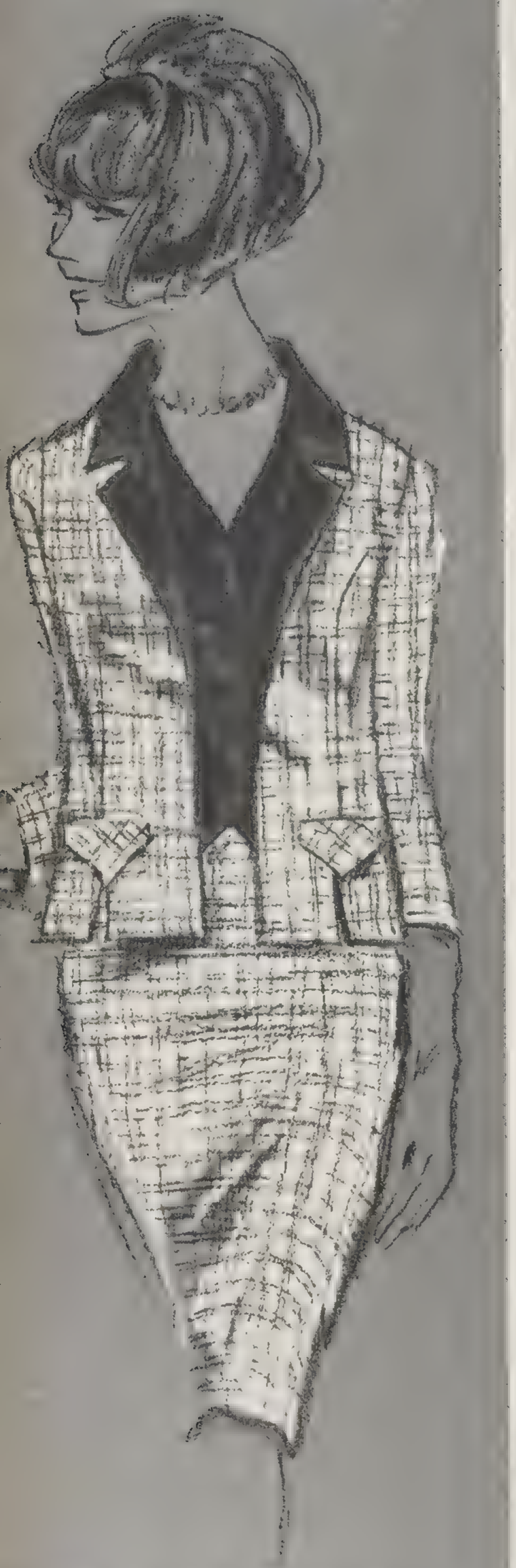
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Justin McCarty



Checks . . . a Spring perennial, take on a fashion Impressionist flair in this Justin McCarty three piece suit. The soft nubby white ground is overlaid with slim lines of beige or black. A blend of cotton, rayon, silk. New are the wide revers, faced with the linen look rayon of the vest blouse to wear over the slim skirt. 8-18. About $56.

BULLOCK'S

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Lakewood *San Fernando*
Pasadena *Westwood*

BEAUTY CHECKOUT

February 1

America the beautiful, and more . . .

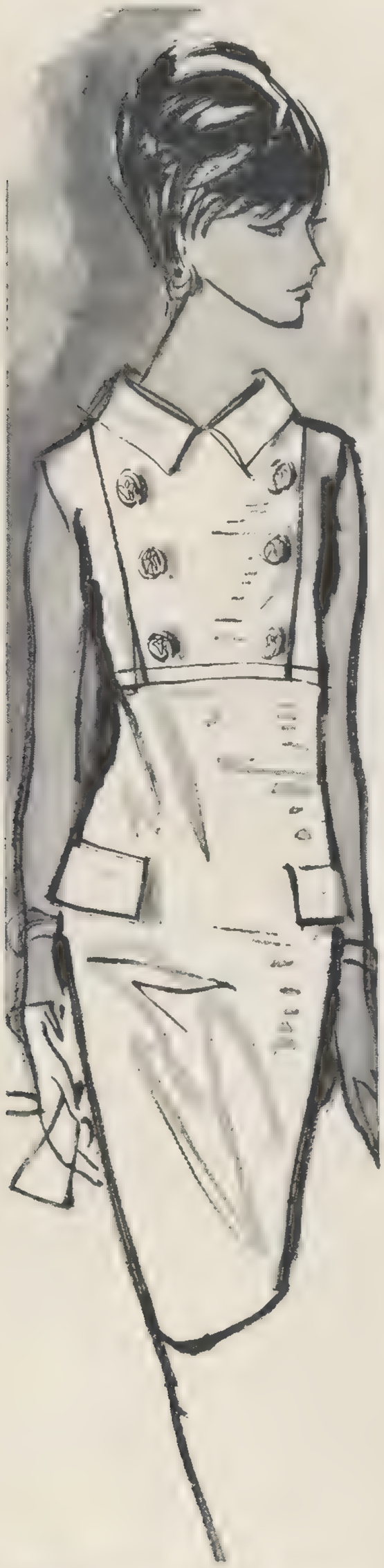
Up at Barnard College, where they're as exigent about discipline of the body as they are demanding of the mind, girls have played tennis for the past twenty years on courts "for which money for reconstruction was the gift of Elizabeth Arden." (Music, sports, medical institutions, adoption services benefit from her generosity, too; every year, one student goes to Smith College, courtesy of Miss Arden.) . . . Across the street from Barnard, at Columbia University, a handsome new addition to the ongoing renewal of the Morningside Heights area is the Charles H. Revson Plaza which includes a million-dollar bridge linking the Law School building to the rest of the campus. . . . The Los Angeles Music Center and the Los Angeles Museum of Art flourish via gestures from the Max Factor Memorial Fund. And out of Los Angeles, every Christmastime, goes a batch of greeting cards noting that a contribution to a specific child-study centre "has been made in your name"; custom of all members of the Max Factor business family. . . . Ditto tradition in Chicago, where the gentleman and scholar who heads the Ar-Ex hypo-allergenic cosmetics company hopes that it will "add to the pleasure of your holiday season to know that a contribution to The Spastic Children's Center affiliated with Michael Reese Hospital has been made in your name." . . . The same hospital, a distinguished medical research centre, owns a linear accelerator equivalent in power to a forty-three-million volt X ray, the first machine ever devised to treat deep-seated cancer without burning healthy tissue, donated by Joseph, Gerald, and Willard Gidwitz, officers of Helene Curtis Industries. . . . Fascinated to learn of the beneficent ways of the people whose profession it is to make people beautiful, we conducted an informal checkout of their gifts beautifying or enspiriting to the nation. Not by a long shot complete, but a quick sampling of discoveries was the following: colleges, museums, music centres, hospitals are favourite philanthropies. A good ten-thousand dollars' worth of book-buying was afforded the college library at Pembroke and Brown through Lanvin-Charles of the Ritz. . . . More than 2,700 college students have received cash awards for academic excellence via Borden, of which the John Robert Powers and Marcelle cosmetics companies are divisions. . . . Every year, three students at the University of Maryland enjoy complete scholarships—tuition, books, the works—thanks to Noxzema generosity. . . . Dana Perfumes have focused philanthropic energies on three colleges in the Wyoming Valley area of Pennsylvania. . . . Not unexpectedly, Avon is munificent; Boy Scouts, Girl Scouts, and the United Negro College Fund are among the organizations that benefit from Avon Calling. . . . The Boys Clubs of America is an enthusiasm of the Bonne Bell people. . . . The French Hospital, in New York, was given a whopping portion of the money needed for a rebuilding drive by François Coty, founder of Coty. . . . The generosity of the Helena Rubinstein Foundation is famous in the fields of health, medical research, rehabilitation—particularly that concerning children. Many people who had occasion to lunch with the late, adored Madame Rubinstein remember that among her afternoon callers was the gentleman assigned to review and help administer the Foundation's many ministrations. . . . In seventeen U.S. cities, over two thousand young girls have become more enthralled with the world through Clairol's Teen-Age Leadership program. . . . The Viviane Woodard cosmetics firm establishes scholarships in the names of its favourite people. . . . Indeed, an intriguing variety of national institutions get cosmetic support. The Smithsonian acquires extraordinary jewels from Miss Evyan of Evyan Perfumes. The National Lifeguard Foundation enhances the public-servant image of lifeguards, Sea & Ski the instigator here. The New York City Mission Society's summer work programs for footloose youngsters enjoy the interest of Yardley. . . . Simply a handful of the attractive largesse uncovered on a few fast telephone calls made for this Americana issue. . . .



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VOGUE'S READY BEAUTY

On the advisability of being a sponger

Every cosmetic house seeks a unique niche of its own. Without a personality a house can get lost. Just as a woman can. The niches the products fill are as labels on a dress, as far as a woman is concerned. Niches are labels that evaluate and decide what she wants and needs. . . . Among the cosmetics that come to visit among your lares and penates are those of Viviane Woodard. Fashion-minded, the Woodard group gives a professional twist to product application. And they have trended cosmetics that made news. Samples: Transparent, no-colour face powder; a silky, subtle nacré nail enamel. An early Woodardism goes that makeup sets better on the face when it is applied with a sponge. Their So Rare makeup, with a special base to keep moisture in thirsty skins, may be used with or without sponge. But, for a fresher, more durable look, we go right along *with* the sponge. Sponging as usual is easier than working. . . .

A serious soap with playful ways

The serious aspect of the soap we're about to discuss is that it is Neutrogena, king of the amber-clear formulae that propose to get one's skin into the clear with dispatch. Non-drying, non-irritating, non-alkaline, non-defatting, Neutrogena has been making it with dermatologists and their patients for years. . . . Now there's a Neutrogena with a playful side: It's been moulded into a floating soapdish. Thus will dash after her in her bath; sidle along through the bath water in its butterfly-wing foam skiff; await her swipe, via sponge or cloth, for lathering-up purposes. Mission accomplished, it retreats, on request, to dry out, standing up, at side of tub. And, because it's protected from unnecessary exposure to water, and because only the proper amount of it goes down the drain, it lasts on and on. . . . Procedure with Soap-Wings, which is what the concocters of Neutrogena call their new shape of soap: Draw bath, put one Soap-Wing to float (which it will do, friendly-like, right towards *you*), then lather up a little storm. Flagrantly and fragrantly salubrious. . . .

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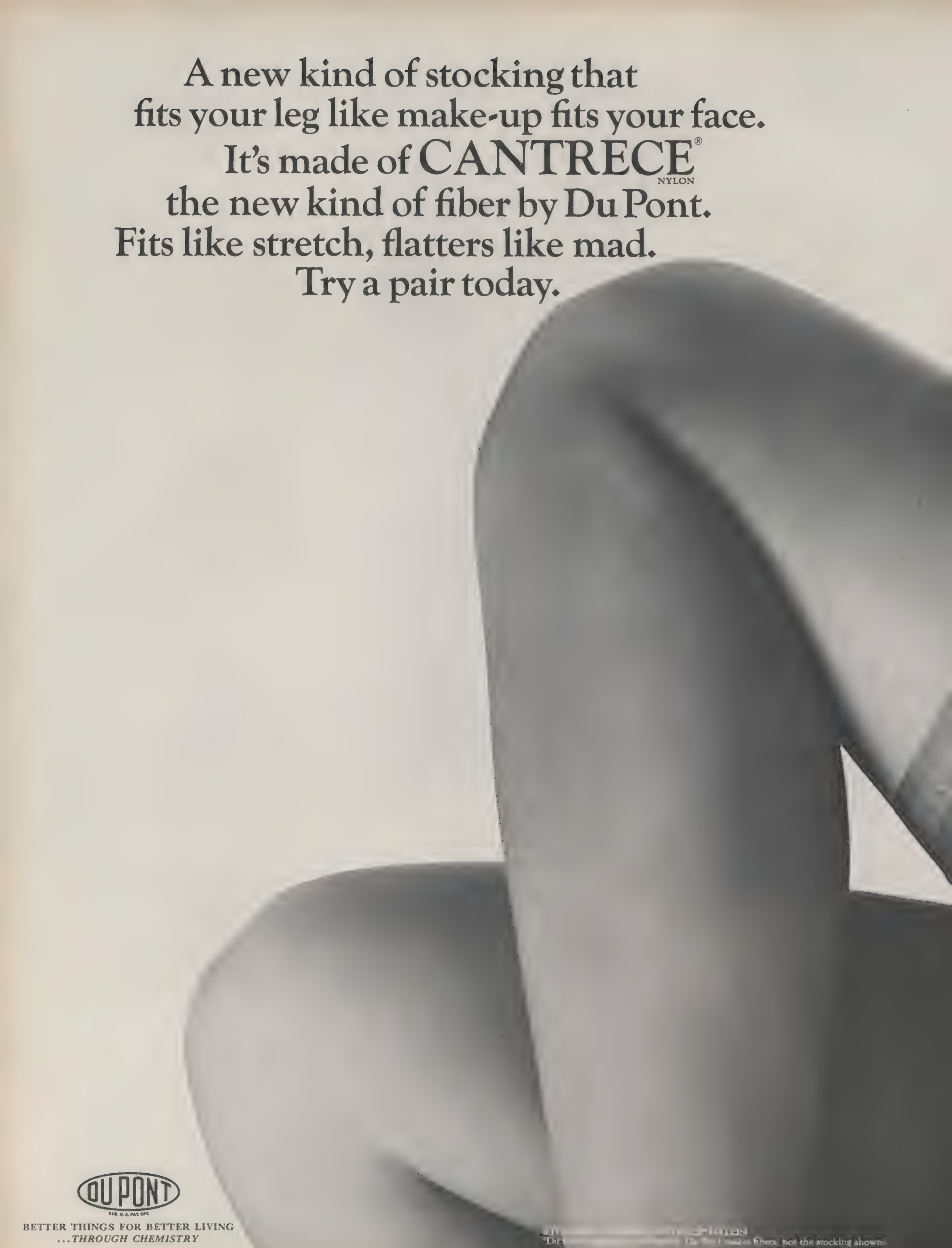
Sizes 4 to 16. $30*. In jelly apple, butterscotch, cream, licorice, and aqua. At fine stores on opposite page.



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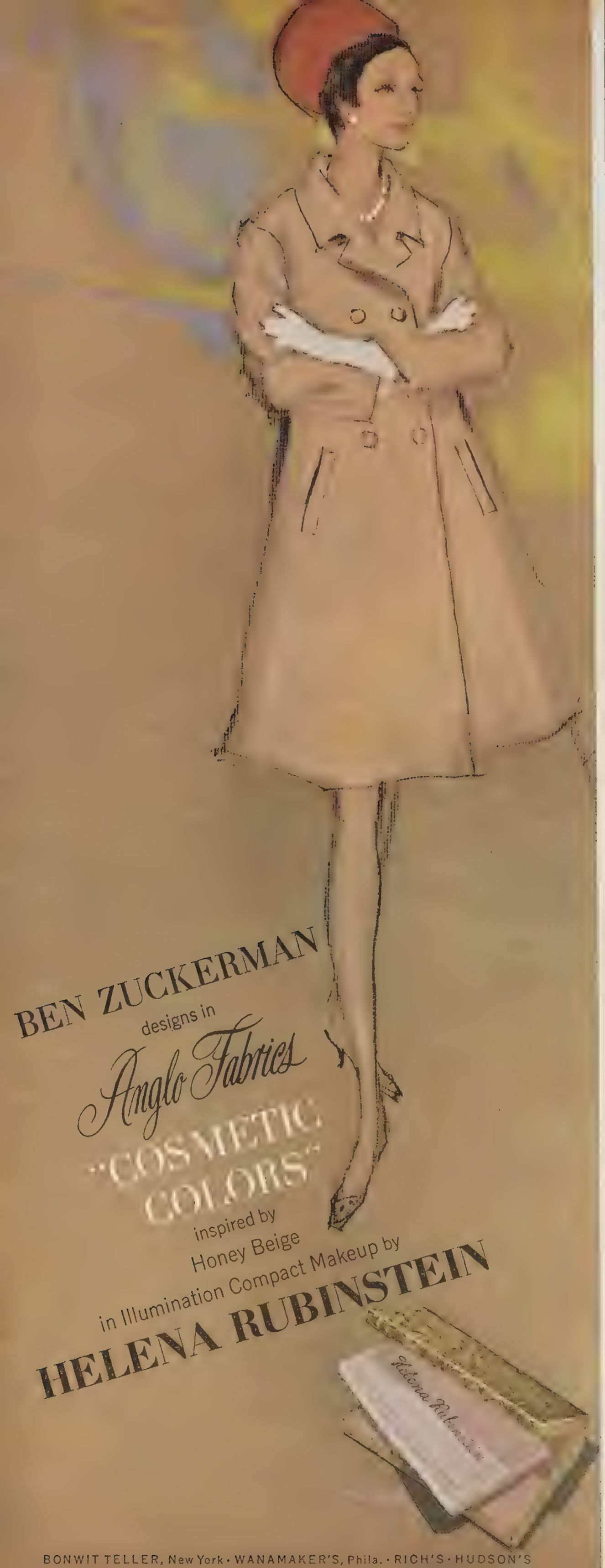
Du Pont makes the fiber, not the stocking shown.



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Travel comforts collected by a cagey traveller

By Despina Messinesi

My travel training began when I was a child. . . . Then, I remember, we never moved without those fat, unwieldy rolls with steamer plaids and baby pillows—one for each member of the family—and there were four of us: my brother, our mother, our governess, and myself. In the rolls, the governess packed candles, a saucepan, a tin of cocoa plus a can of Sterno to use for cocoa making, for heating water for hot-water bags, and for warming curling-iron tongs. . . . For certain destinations, she would squeeze in mosquito nets and flea powder. . . . Many years and many miles later, insect repellent was among the things I packed on a recent trip to the Middle East. . . . Here, a few comforts which I would not be without on a trip—and why.

THINGS WHICH GO EVERYWHERE—on a country weekend, on jets, trains, ships. 1. Flashlight. Even before that monumental East Coast blackout, I carried a small one. For me it is as indispensable as the candles my governess never forgot. Parked on a bedside table, the flashlight, lying alongside a small triptych ikon and my Cartier travel clock, gives me the feeling I'm settled. . . . One warm midnight last September in an Israel Jerusalem hotel, when the city plunged into darkness—no panic—I lighted my way to the balcony to see the entrancing view of minarets, church domes, ancient walls, and hills of Jerusalem outlined only by moonlight against the Chagall-blue sky.

2. Transistor radio. Turning on my transistor radio the moment I walk into a hotel room gives me immediately the mood, rhythm, and flavour of a place. Although radios and television sets are standard equipment in most new hotels and aboard ships, their channels are limited, nor do they seem to be handy to breakfast in bed. Tuning-in in Dubrovnik, I remember the moving minor-key melodies; in Madeira, the talky French newscasts beamed from North Africa; in Athens, the station call, a liquid ripple of shepherds' flutes.

3. Earplugs. Unlike some people who can not stand earplugs, I find they produce enormously effective soundproofing, plus a glorious floating sensation in a private padded world. . . . When I'm away from home, any sounds not familiar, even pleasant ones—the murmuring Pacific, the crowing cocks in Lisbon at dawn, trains stuttering to a stop—disturb me.

4. Flask. Edna Woolman Chase, Vogue's late Editor-in-Chief, a warm person with foresight and common sense, gave me my first flask before I left for Paris. . . . Spirits in flask are handy to help me swallow pills when tap water is risky, or to apply on scratches, insect bites, or to take against chills such as one which happened last January when I was driving from tropical Acapulco to Cuernavaca in a blizzard.

5. Lip salve. A thin film helps dry lips affected by flying, fatigue, and change of climate.

6. Raincoat and rain hat. Squeamish as a cat about getting wet, I keep my thin raincoat and rain hat folded up in a tote bag no farther away than my elbow. . . . In places where rain, like Christmas, should happen only once a year, I've never failed to be rained on—in dry season, in summer Italy, in Tahiti, and during droughts. . . . In the 110-degree blast of the Negev Desert, my rain hat, a brimmed gabardine with ventilated crown, doubled as a sun hat.

7. World address book. From Leonard Lyons, the New York colum-

nist, and his wife Sylvia, I copied the idea of their address book indexed according to countries. . . . Grounded in Brussels with the Lyonses last spring, I watched them reshuffle four weeks of European plans by telephone and cable.

8. Rubber bands, felt-tip pen, and scissors. These three serve as a portable desk. The first two compel me to keep papers clearly identified, and tidily assorted. . . . Scissors slash open everything from new perfume bottles to cellophane-wrapped bathroom glasses. They cut flower stems, luggage tags dangling on suitcase handles, and clippings to airmail home.

9. Mystic tape. Instead of attempting to describe my luggage to porters, I choose to identify every piece with green Mystic tape. A band of green stuck on every side, even the bottom, is bound to show. . . . In anticipation of extra packages, I keep a few yards with me.

10. Quarters. In spite of the vigorous training in currency exchange my brother and I learned firsthand as children—converting from dollars to francs to lire to Deutsche marks to drachmae—now I shortcut the immediate problem of tipping in foreign countries by carrying a purseful of quarters, sometimes five dollars' worth, sometimes as much as ten. . . . Travelling around America, I add a few dimes for public telephones. . . . So far, the system hasn't failed, even though the bag of silver coins last March did puzzle Russian officials.

11. To carry for a day at the . . . To enjoy unplanned invitations—"and bring your bathing suit"—I pack at the bottom of my suitcase a nylon-net market bag weighing little and remarkably sturdy. On most trips, it serves as a bag for a camera (along with guidebook and sweater), or as a flower basket or, in snow countries, as a slipper bag for evening shoes.

12. String. About six feet of heavy white string—precious as a rope of pearls—pinch-hit for me on one dire occasion as a belt. At other times it secures disintegrating packages.

PLANE STRATEGY. Specifically on long flights (my definition: over four hours) I add five items which help me to arrive rested and uncrumpled. Like diplomatic couriers who travel with their wrists chained to government sacks, I keep my bag of travel specials slung over my left arm.

1. Dark glasses. Obviously no problem remembering this summer accessory in *summer*. In winter, dark lenses soothe eyes switching from cold greyness to neon-whiteness thirty thousand feet up.

2. Dark kerchief. As ostriches bury their heads, I cover my face with a dark kerchief to rest, hopefully to sleep. Both passengers and crew respect this evidence of retreat, as if it were a "don't disturb" sign outside a bedroom door.

3. Day/night shift. The cool satisfaction of stepping off a plane uncreased, especially in summer, is worth the discipline of switching into "something else" for overnight and long day flights. . . . My solution for years: a dark, easy, beltless cotton or wool sheath depending on the season. . . . Last summer, when my luggage went temporarily astray, this simple plane outfit filled in inconspicuously during the interlude.

4. Cashmere cardigan. Flying anywhere without a cashmere cardigan seems as unlikely to me as flying to a foreign country without a passport. . . . Temperatures in plane cabins tend to be cool and draughty at all seasons, and at night, the air acquires a chilly snap.

5. Duty-free extras. Unlike most travellers who go on duty-free buying sprees in foreign terminals, I reverse operations. Before taking off for foreign places, I stock up at New York's Kennedy airport with cigarettes for myself, and liquor to give. . . . No red tape involved: Salesmen limit the quantities to the customs' regulations of the country marked on the boarding pass and purchases are delivered to the plane.

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Istanbul—city tinged with blood and gold

By Alain Robbe-Grillet

I am in a compartment on a train —the Orient Express of fabulous memory—which is approaching Istanbul. It is morning, early still but the sun is already hot. Standing by the window, I look out over the sea; the flat, silky water, pale green flecked with gold, vanishes far offshore into a light fog. This is the enchanted Sea of Marmara, its surface mirroring fat-bellied wooden ships that are painted bright red, bright yellow, bright blue; the colours are carried below the waterline, as if drowned, as if these were ships long out of service, abandoned, slowly settling and sinking.

Since daybreak the train has been running by the water, along the narrow land strip that separates the shore from the ancient walls of Constantinople. The walls are quite visible here, if I face toward the corridor door; they are low, mostly crumbled, and incorporated into houses that are themselves shambles yet are obviously lived in, for they are bedecked with laundry drying by windows or on terraces, resounding no doubt with the shouts of children and songs blaring from radios, full of noises and smells, ablaze with flowers and life.

On the other side, however, the sea unfolds its calm, transparent, motionless expanse. The water sleeps, the ships sleep, the men standing here and there along the shore seem also to sleep, lost in some contemplation, some empty thought, some dream. Motionless in the light, they dream Istanbul. And I, motionless behind the window of my compartment, perhaps I am dreaming, too. This arrival by train, the awakening in the early dawn after two days and three nights of a slow journey across the Bulgarian plain, the mountains of Old Serbia, the valleys of the Danube and the Sava, and again mountains and plains and mountains—I have lived this arrival often, and it is always the same, like the obsessional dream that repeats itself, reproduces itself, identical in every detail, with these same black silhouettes looming on the shore, upright on great rocks by the water's rim, dark-suited phantoms keeping vigil by the entrance to the city.

All cities are visionary, Paris or New York probably no less so than others. But for us Westerners, Istanbul more than any other offers itself as a pure creation of the mind. This is why, since I have been wanting to make a film in which both background and story would be "subjective" as well as "realistic" (in contrast to the Marienbad hotel, which seemed to exist only in the heads of the characters in the film, or of the author or of the viewer), I quite naturally chose, among all the cities I have wandered through and loved, this city: Istanbul, Constantinople, Byzantium, city of emperors, of patriarchs, of sultans. The very place makes an immediate impression because it is rooted in History, a history which is very much our own (that is, the decadence, division, and fall of the Roman Empire, and the defeat of Christianity at the hands of an invader come out of Asia), but which is at the same time tinged with something mysterious and miraculous—with dazzling splendour, monstrous pomp, blood, and gold. . . .

Its architecture everywhere gives an impression of solidity; the stone, the polychrome marble, the ironwork bespeak an unchallengeable material reality. Yet, in the same instant, these structures that have defied the passing centuries seem suddenly born of a nocturnal vision or of the most volatile fancy. Dreamlike and commonplace, immobile and swarming with life, transfixed in the past and churned by incessant change—this is an incomparable world in which to spin out, to invent and to destroy a mad love adventure.

At the simplest level of the fantastic we have the postcard. For the disembarking stranger, Istanbul is, first and foremost, postcards: innumerable mosques

in the best Oriental "decorative" tradition, with their multiple stone cupolas surrounded by improbable needle-thin minarets; long white palaces set by the water's edge; startlingly picturesque cemeteries; mediaeval streets, narrow and unevenly paved, along which peddlers pass between wood-built houses, carrying their panniers on their shoulders, heaped with yoghurt, oranges from Adana, grapes from Izmir, tomatoes, figs. . . . It all seems false, tricked out to satisfy the slightest whim of the tourist who scarcely knows where next to aim his camera, on what to expend his Kodachrome. The tomatoes are too shiny, too red; the tombs tumble too artistically in all directions; the frame houses are built with too much useless ornamentation, they are too charmingly dilapidated; the magnificent ruins are too obligingly abandoned to random decay.

Everything here is composed, framed. Nowhere is there a more astonishing and more artful disorder; one feels that some inspired decorator has calculated it down to the last scrupulous detail. The palaces, one suspects, are of plaster, hastily thrown together to house an exhibit of *turqueries*. The boats on the Bosporus, with their too elegant lines, their too ravishing colours, can only serve the pleasure of the amateur photographer on vacation. One suspects the beggars' rags; one suspects the herds of sheep ambling through the streets; one suspects the faïence tiles that form a jumbled pattern, like the pieces of a scattered puzzle, at the entrance to the Pasha Rustem Mosque; one comes to see the phony, the fake, the copy in the smallest column and the most modest pediment.

And yet the palaces are of marble, the beggars are not in the employ of some enterprising syndicate, the dream mosques have unfurled their lace across the sky since the sixteenth century, the fruits are luscious, the great golden boats haul cement and bricks, the muezzins atop their towers truly summon the faithful to prayer, the sheep are converted into succulent shish kebab, the gleaming displays of red and blue fish become delicious grillades—they will be grilled as dusk falls over romantic outdoor fires in which our exotic dreams and desires will flicker, redolent of an Orient toward which each of us yearns.

Imagination loses none of its naïveté when it takes a literary turn: Pierre Loti, the Seraglio with all its hidden marvels, the thousand and one nights, the caïques that glide silently through the mild night over the Golden Horn, the baths, the harems—a veritable arsenal of erotic contraband is preserved and made real even for the natives in a host of expensive or shoddy cabarets. Here the immutable rites of the traditional half-naked *gobek* are held (the word means "navel"), in which the dancer gyrates slowly under the unblinking, bodeful eyes of men.

These are the same men who, in their worn and shapeless dark suits, were standing guard along the tracks as the train rolled in; they are the same men who, at any hour of day or night, are to be found standing—or slumped in an absurd chair—on every street corner; the same statued men who, now alone and now in little groups, never stirring, stare steadily before them at who knows what. . . . They may rouse themselves, barely, for a long bargaining palaver over a glass of tea under the roofed galleries of the main bazaar, or for the exhausting routine of the hammam. Presently they are to be found again, once more motionless and lost, on the terraces of the open-air cafés, where liquor is not served, sucking on their Turkish pipes or playing backgammon, planted there for centuries, dreaming Istanbul.

But we will know only the double of this dream—our own, the dream that we dream. Two opposing themes rule the reverie: on one side, water; on the other, iron and stone. Here the water bathes the whole city; it is not the dead water of the Amsterdam or Venice canals but clear, flowing, wind-stirred water that pours from all sides toward the sea, the ships, and freedom. Yet in this same city closed windows, lowered blinds, windowless walls, massive grilles, ponderous chains forestall flight.

It is a city of walls, ancient

(Continued on page 61)

DONALD BROOKS
designs in
Anglo Fabrics
"COSMETIC COLORS"
inspired by
Whisper Pink
in Illumination lipstick by
HELENA RUBINSTEIN
BONWIT TELLER, New York · HUTZLER'S · F. & R. LAZARUS



When to cry "Enough"?

By Emma Booker

Few people, for instance, can have equalled Trimalchio's banquet 1900 years ago, as described by Petronius in the *Satyricon*. The guests arrive and sit around the dinner table, iced water is poured over their hands, their feet are pedicured by singing boys. On a large tray stands a donkey made of bronze and on its back are two panniers, one holding green olives, the other black. Flanking the donkey are two side dishes and in them are dormice dipped in honey and rolled in poppy seed. Underneath a wooden hen in a basket with wings outspread: peahens' eggs made of pastry; inside each is a fine fat oriole.

A circular tray, engraved with the signs of the Zodiac, has, over each sign, the appropriate food (a slice of beef over Taurus, a pair of scales with a tartlet in one pan and a cheesecake in the other over Libra).

A large wild sow on a plate wears the cap of liberty; baskets of dates hang from the tusks and around her teats are little suckling pigs of hard pastry. From inside the sow a dozen live thrushes come whizzing out at the touch of the knife.

The wine: GENUINE FALERNIAN WINE, GUARANTEED 100 YEARS OLD.

The conversation, however, would have been despised in Madame du Deffand's salon or at Holland House. And there have been occasions, as at Madame Aubernon's dinner parties in pre-1900 Paris, when food and drink, however good, took second place. Madame Aubernon rang a silver bell, if she thought conversation had become too general and was fond of asking leading questions of her guests. "What do you think of love, Mr. D'Annunzio?" was greeted by the gruff reply, "Read my books, Madame, and let me get on with my dinner." A leading artist, struggling to speak, was rewarded by the ring of the bell and an expectant silence: "I only wanted to ask for some more peas," he said.

There have been entertainments, of course, which were memorable for a combination of brilliant conversation, beautiful women, and extraordinary food and drink, but on the whole the banquet given in surroundings of surrealist loveliness seems to kill intelligence and a desire to please. At Versailles, this dullness was averted by the elevation of the art of gossip to the level of politics; in Washington under President Kennedy, politics were elevated to the level of brilliant gossip. And in both cases the combination of luxury and excellent conversation was due to the participation and standard of education of the women. For it was not only to hide from women the fact that they were virtually in a state of slavery that chivalry came into being in the Middle Ages; it was also to acknowledge that women were essential components of a civilized life.

Of all the moments in history which are remarkable for the real *entertainingness* of people's entertainments, the moment which Proust witnessed was perhaps the most fascinating.

Boni de Castellane's parties, for instance, at the Palais Rose, which he built as a copy of the Petit Trianon at Versailles and which had a staircase bigger than that at the Paris Opéra. There he gave a succession of balls and feasts, each one more esoteric than the last. "Dining there is like dining in a red-marble aquarium, with goldfish for footmen," exclaimed one of the guests, crossly. At that time the level of competition was fantastically high. Sated guests, after going from the Princesse de Sagan's where animal fancy dress was worn and the whole of the Opéra ballet emerged from a beehive, to Comte Robert de Montesquiou's at Versailles, where plays were enacted in a miniature theatre in the garden called "the Ephemeral

Stage," must have felt an excitement and exhaustion.

Entertaining in New York and Newport, though it reached its height at about the same time, took place in a different atmosphere. Half a million dollars was not thought too much to spend on one evening: Astors, Vanderbilts, Pembroke-Joneses gave dinners for two hundred guests in their ballrooms, strewed the floor with rose petals, tied the gilt chairs together in pairs with pale-blue ribbons. James Hazen Hyde, a young man anxious to break into their tight society, transformed Sherry's, in New York, into a perfect replica of the court of Louis XVI and engaged the famous Réjane to recite Racine. At the Pembroke-Joneses' an enormous papier-mâché watermelon was wheeled into the ballroom: Out sprang a tiny Negro child who distributed gold cigarette cases and enamelled watches to the guests. These presents, which were a great feature of American entertaining, were given out as casually as possible—even as sideshow prizes at the Cornelius Vanderbilts' ball, where the ballroom was lined with booths and the tents of fortune-tellers. Throw a coconut, and even if you miss, a Cartier box is yours.

At a Dogs' Dinner in Newport a hundred guests brought their dogs—also in fancy dress—and sat them around a low trestle table on the verandah. Stewed liver and rice and a fricassee of bones were served, but unfortunately an elderly dachshund ate so much it fainted by its plate. The evening was slightly marred.

Since then, in spite of two wars, there have been magnificent parties. Some of them do not lack the note of cruelty and vulgarity which was so easily discernible in pre-World War I America. The Marchesa Casati, for instance, covered her footmen in gold paint and was surprised to find that one of them collapsed as a result. And Mrs. Laura Corrigan of Cleveland, who was apt to hide gold watches in the guests' napkins, sent all the watches back to Cartier when the Duke of Kent was unable at the last moment to come to dinner.

Istanbul

(Continued from page 59)

dungeons, fortresses with towers still intact, plunging stairways, and secret chambers sealed off from the world . . . and also, as one turns into an alleyway, the sudden glimpse of beautiful wide eyes; a prudent curtain drops quickly as the eyes withdraw into the shadow of the closed room, behind crossed bars set in grey stone to guard the lovely prisoner for all time.

Then a song lifts into the silence, one of those facilely sentimental, nostalgic melodies that suddenly cut through the cries, sighs, and stridencies, one of the traditional Turkish songs that inundate the street life of Istanbul, that gush from the shuttered houses and public radios and American taxis, songs that workingmen and beggars hum, that flux with the noise of the streets, with the cries of peddlers, the sounds from the harbour, the whistle of boats signalling as they approach the entrance to the Bosporus between the Tower of Leander and the old palace of the sultans.

Yet the call of the ships and the song of our imagined captives can never blend except over walls, and more walls, and yet more walls. The whole city is fashioned, actually, of a succession of concentric circles, from the great wall that encloses all its dwellings and ruins (even on the water side) for some twelve miles, in a chain of square, round, or hexagonal towers, to the locked doors of the harem, to the innermost reaches of the Seraglio, itself formed of multiple circles of walls, and to the vast mosques where one walks endlessly through doorways and courtyards, one after another, one within another, passing through walls of stone beyond which lie only further walls.

TRANSLATED BY ADRIENNE FOULKE





Elephants et cetera

By Penelope Gilliatt

The elephant is a basic measurement of entertainment. This law has only recently occurred to me. We get very obliging about what we accept as fun in grown-up life. Think of the melancholy of leg-shows, for instance, or practically everything on TV variety, and then remember circus elephants. How does adult entertainment compare with their standards of humour, ensemble playing, honesty, astonishment, and daring? *It's a Square World* is up to them; so is Ken Dodd, The Berliner Ensemble in *Coriolanus*, Morecambe and Wise, *Così Fan Tutte*, *Some Like It Hot*. But a lot else isn't.

One of the central things about elephants is that they don't know whether they are art or entertainment. In this, of course, they are like *Hamlet*, and not at all like either contemporary mock-art (which is usually aggressively tortuous) or contemporary mock-entertainment (which is generally defensively nihilist, in a hysteria of withitness that is profoundly glum beneath). The trouble is that the mock stuff has a market with us, because we have forgotten elephants and lined up into edgy art *versus* entertainment factions to settle the ideological debate of how to spend the evening, which could once have been *Don Giovanni* or Buster Keaton without overtones to anyone.

The situation now is full of dogma. Entertainment's reputation often gets unfairly undermined by its own propagandists, especially by the sort of people who announce belligerently that their-object-is-only-to-entertain, a line that is an almost infallible herald of something that will not be up to elephants: a husband-and-wife dramatic reading, say, or a musical, or a Hollywood weepie about nuns. Over the last ten nun-soaked years I have started to think of the black habit as a sort of brand-insignia of non-entertaining entertainment.

Nothing but a very strong memory of pleasure in elephants could keep us going so optimistically to some of the fixtures in the list of West End theatres. What on earth draws us to revues, for instance, which any rationalist would expect from experience to be as invigorating as a fruit-bottling display at the Women's Institute? The inextinguishable hope can't really come from anything but a childhood of going to the circus, which implants a belief in the magic of anthologies, profoundly convincing us that the next turn will be marvellous however secretly disappointing the present one is.

What keeps us hoping for anything as good as elephants from thrillers that are often not only written in the style of a village policeman's notebook, which doesn't necessarily spoil them, but also cheat and leave ends untied, which does? What about those expensive epics that hardly seem worth the cost of the parking meter that they thoughtlessly overrun? And the human-interest dramas that are so far from anything human that they coat one's mind in a sort of aspic, as though one were sitting in front of a washing machine watching the pyjama legs go around?

I have a cat that sits for hours in front of the draught door of the Aga stove, watching the red-hot coke under the impression that he is looking at television; it seems to me that we spend a lot of time in the cinema now watching what are really washing machines and pretending to ourselves that they are films.

We pretend just as trustingly about art. Even works of genius can be boring for a few pages or a quarter of an hour

(*e.g.*, Tolstoi, *Middlemarch*, Eisenstein, Joyce), but art lovers less and less often say so for fear of yielding an inch of ground to the enemy backers of entertainment, who therefore more and more smell a rat. "Love beats a curse in six-hour opera," wrote a sub-editor recently over a notice of *Götterdämmerung* in a popular paper, attempting desperately to inject the interest of a news story into an evening that obviously struck him as irretrievably gummy. We should remember circuses: Even circuses aren't all elephants.

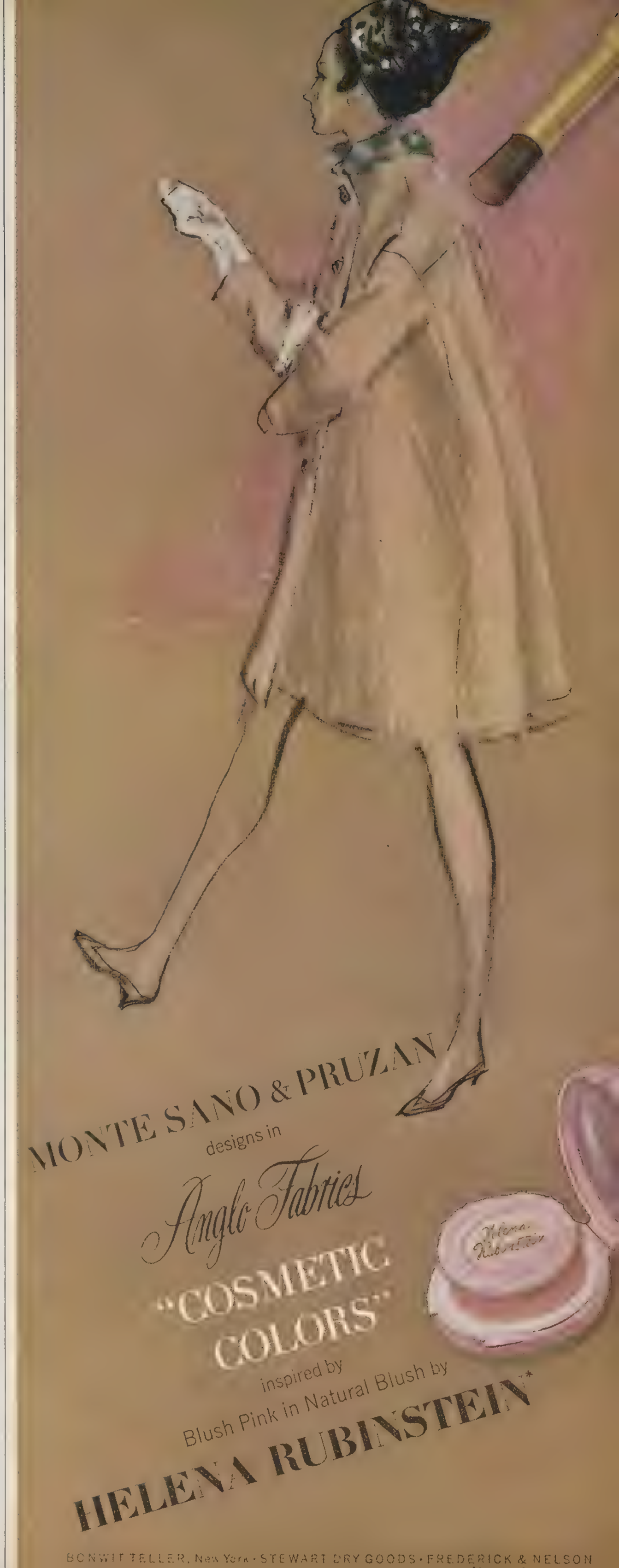
An American called Glenn Doman has just made the revolutionary discovery that the only reason why two-year-old babies haven't been able to learn to read is that grown-up text is too small for them to see. He learnt this because he noticed that they could read the letters saying "ESSO" on television commercials. I suppose he could have learnt the same thing at the circus, where the colossal things are colossally interesting and the pin-sized trapeze artists up in the roof leave nearly all children unmoved.

In grown-up life our eyes alter, and it is often the microscopic that we are enchanted by, so that passionate opera goers will lean over the gallery at Covent Garden and fall helplessly under the spell of two-hundred-and-ten-pound contraltos the size of ants. I think perhaps Hollywood should consider making epics not bigger but very much smaller, on the reversed elephant principle: *Cleopatra* might have acquired a curious charm, if Elizabeth Taylor's entry into Rome had been the size of a pea.

Sometimes in circuses there is a complicated car that chugs into the ring and goes sensationally defunct, throwing up spare parts like a girl in a farce tossing her underclothes over a screen, and slowly subsiding into a defeated pile on the sawdust. The sense of victory in destruction is absolute: It is a glorious moment and very basic to entertainment. When a toddler takes an alarm clock apart, it is only the sentimental who can pretend to themselves that he is wanting to find out how it works: Anyone with a longer memory knows that he is murdering it.

The interesting thing is that it is only the murder that is enjoyable, not the death. This is why jokes are ideally pleasurable: They are an act of assassination without a corpse, a moment of total annihilation that paradoxically makes anything possible. One of the miscalculations in *It's a Mad, Mad, Mad, Mad World* was that miles of its length took place at exactly the point where a child bashing the life out of an alarm clock loses interest, which is the point where the cogs stop going around. I've never seen a slapstick picture so full of mortuary shots of long-cold car wrecks. The silent-film makers knew better. They always cut away at the moment when the engine was still hurtling through the air, a moment full of the genius-spirit of entertainment, which is beyond the laws of cause and effect.

Like jokes, real entertainment makes the ceiling fly off and suddenly liberates us again, as we were when we were much younger and saw no reason not to believe that we could fly, or become someone else, or bounce on a trampoline and not come down again. Fellini captured the mood forever in the scene at the end of *8½* when the dream-nagged grown-ups suddenly join hands on the film set and walk round and round, as if they were on the rim of a circus ring: It is an image of pure fable, outside the rules of limits and death. like the character of Falstaff; or like elephants.





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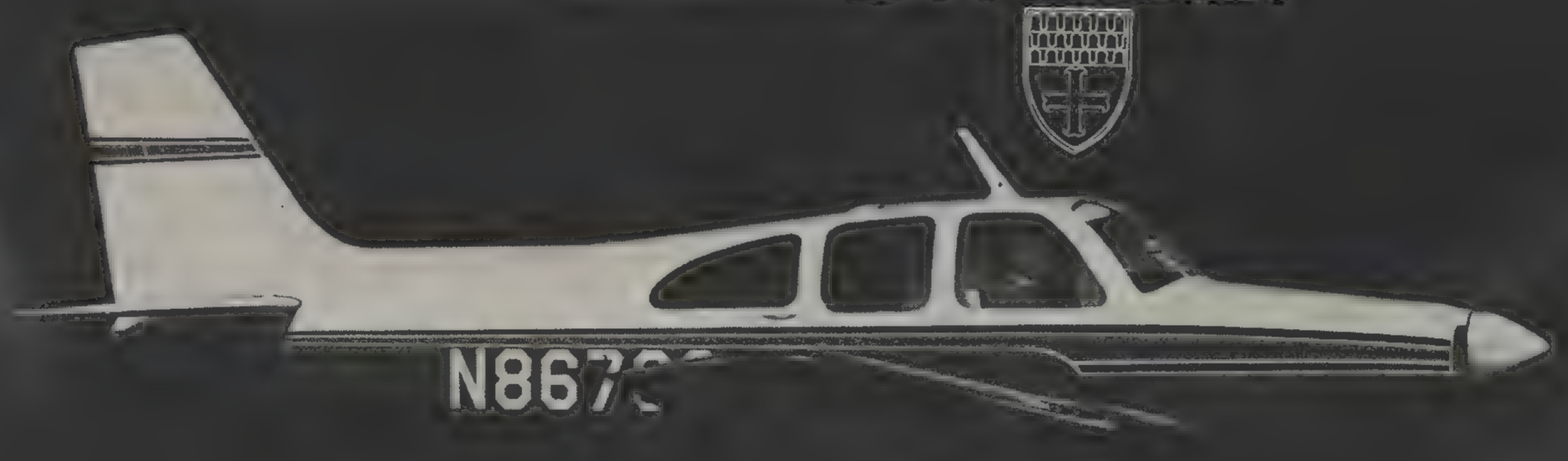
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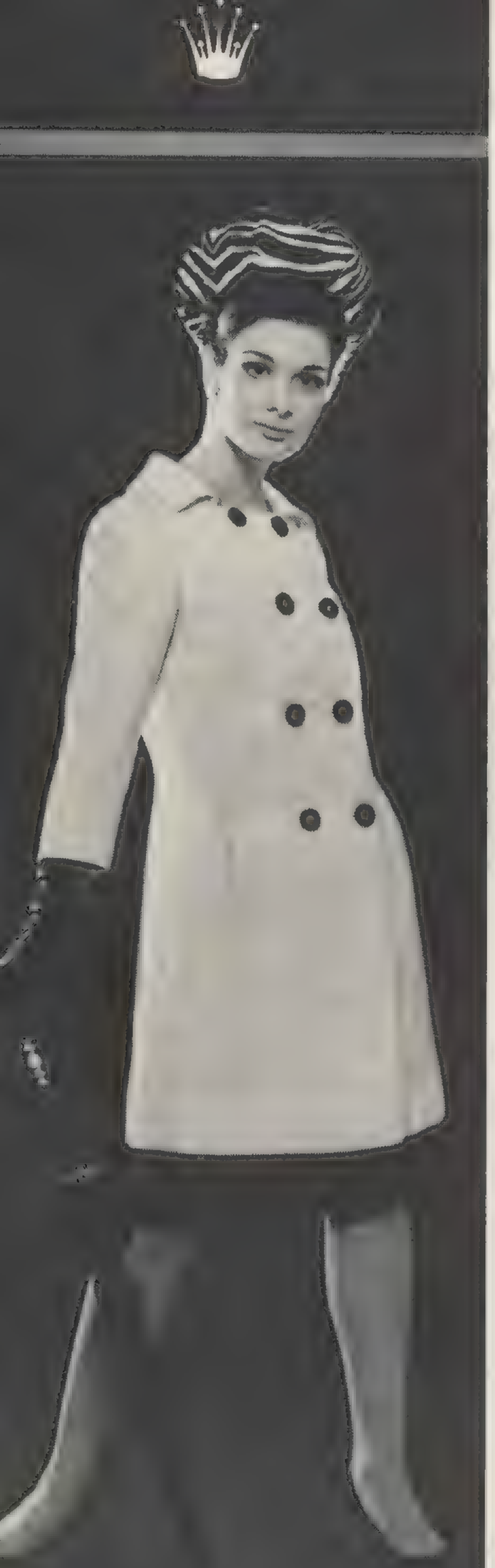
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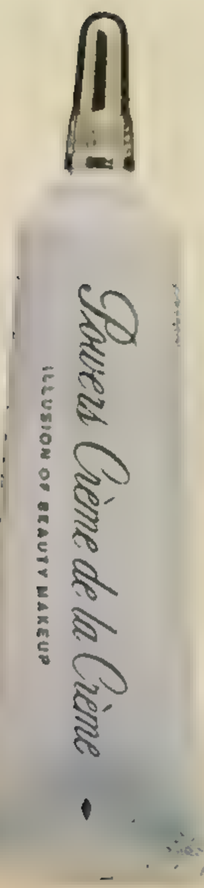
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Nat Kaplan designs for good girls

VOGUE'S READY BEAUTY



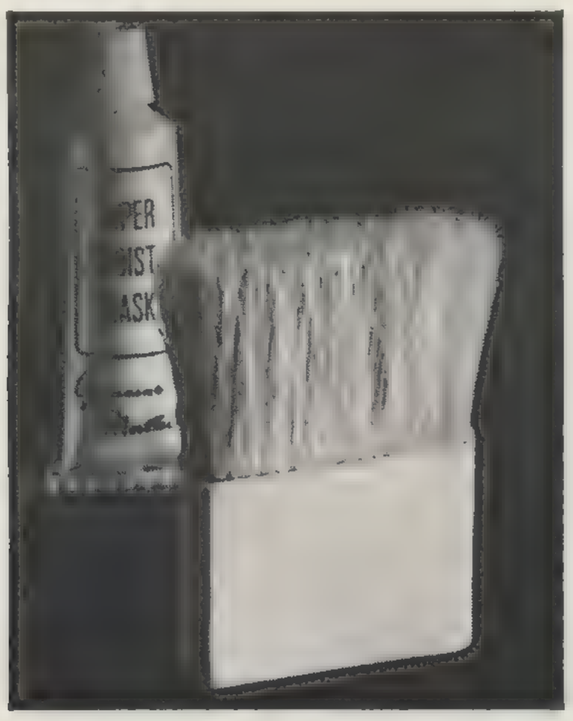
Decisions, decisions, ten easy ones to make

There you are one day, skin ringing with health. There you are another day, skin evidencing complaints about life and insomnia and the excess of both. Either way, then comes the evening, skin demanding refreshment. . . . Ever since foundations have made it possible for skins to be what a woman wants the skin to be in the way of tone and smoothness, the question has been: What Colour? . . . To assist you in coping with any desire to experiment with your different daily complexions, with changes of lighting, with camouflage shading, with night-time highlighting, Alexandra de Markoff has got up a kit of ten miniature servings of the notably sheer, oil-based foundations that bear the name of Countess Isserlyn. The celebrated No. 0 is the white member of the group, and we know one face-conscious lady who moves in no direction without her little No. 0 for quick tone-up jobs. With the other nine, she claims she has learned a battery of things about complexion deception, all good . . .

French Americana

By now you know this is Vogue's Americana issue, Americana—1966. Which is why we announce, excitedly, that a French cosmetics house has completed its Americanization. The Americanization of L'Oréal, long famous in Europe and in U.S.A. beauty salons for its dealings with hair and faces, means that now L'Oréal is reaching into department and drug stores the breadth of the land with their hair preparations and cosmetics. And *this* means, among a slew of goodness, a hundred shades of hair colour. It means Excellence, a shampoo-in colour operation—L'Oréal was among the pioneers of shampoo-in with automatic colour control. It means Suffrage, an instant conditioner-setting lotion, a recent mad success. And it means makeups, too, and interesting devices for applying them. Welcome. . . .

VOGUE'S READY BEAUTY



The masque, unmasked

You get the message that something stealthily healthful is going on. . . . Generally agreed that masques have been pretty much neglected—in the news department. Some women, thin-skinned types, are afraid of over-stimulating the skin. Or of drying it up beyond whatever its ingrown dryness could accomplish. . . . Now here comes a masque, the Super-Moist brainchild of Germaine Monteil, which purports not to dry at all, indeed even to be moisturizing. Says it deflates under-eye circles. A fleshy colour, it goes smoothly and inconspicuously, with the help of a Kabuki brush called Beauty Bristles, onto needy skin. Although the tingle and stimulation are definite, they are not harsh. Kabuki stroke behaviour involves eight swift strokes along classic Japanese lines. No pull, no drag, just artwork. Germaine Monteil recommends a starter program of nine days, every day. Thereafter less frequently, depending on the age and condition of the skin. . . .

Instantly pretty—long may she be so

What dermatologists have been saying for a long time so has Vogue: that many skins need help in the way of medicated makeup, some skins sometimes, some skins always. But the need for makeup that soothes and improves as it colours is by no means the exclusive property of teenagers. Cover Girl, first of the big-time cosmetics people to give us a complete protective makeup (assisted by the famously magic formulae of their parent company, Noxzema), confirms this fact. More than half of Cover Girl users are well over twenty. . . . It is this statistic that we think you ought to be aware of—since statistics have a way of sometimes applying quite personally. . . . With shades as attuned to the fashion breezes as they are to the rescue of skins, Cover Girl's makeup collection includes: base; pressed powder; and lipstick, especially exciting in a Natural Frost persuasion—a natural for Cover Girl, primordial promoter of the "natural look."



and bad

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"WHERE YOU CAN BUY"—SEE LAST PAGE



VOGUE'S

A spirited opening night, in New York, at the Guggenheim Museum

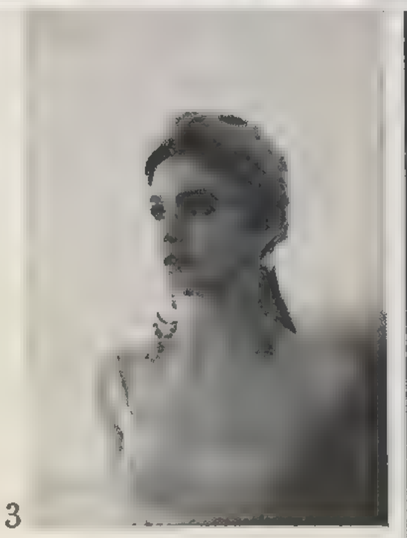
"We Norwegians are reluctant to express ourselves exuberantly. But *det er storatet*—this is marvellous," said a guest at the Guggenheim Museum opening of its tremendous exhibition of works by Norway's greatest painter, Edvard Munch. H.R.H. Crown Prince Harald of Norway came, as guest of honour, along with a group of important Norwegian diplomats and three handsome generations of Guggenheims. For the small, sparky dinner before the opening, Mr. Harry F. Guggenheim, president of the museum, filled his penthouse offices with blue anemones—Norway's favourite flower. There were toasts, delightful and brief speeches by the host and the Prince. Then guests wandered, enchanted, down the Guggenheim's spiral ramp to see a magnificent sixty-year chronology of Munch's



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NOTEBOOK

visionary paintings—"gradually shifting," said the Guggenheim's director, Thomas Messer, "from a preoccupation with darker themes to a more joyful interpretation of life."

1. H.R.H. Crown Prince Harald of Norway; Miss Carol Langstaff; Mr. Harry F. Guggenheim. 2. The spiralling ramp. 3. Miss Edie Sedgwick. 4. Mr. Peter Lawson-Johnston; Mrs. August Fleischer and Mr. Fleischer, Norwegian Consul General in New York. 5. Guests in the gallery with, *right*, a Munch self-portrait. 6. Mr. and Mrs. Harry Brooks. 7. Mr. and Mrs. Thomas M. Messer; the Norwegian Ambassador to the U.S. and Mrs. Hans Engen. 8. Mrs. Roland Redmond; the Norwegian Ambassador to the U.N., Sivert A. Nielsen. 9. Mrs. Peter Lawson-Johnston.



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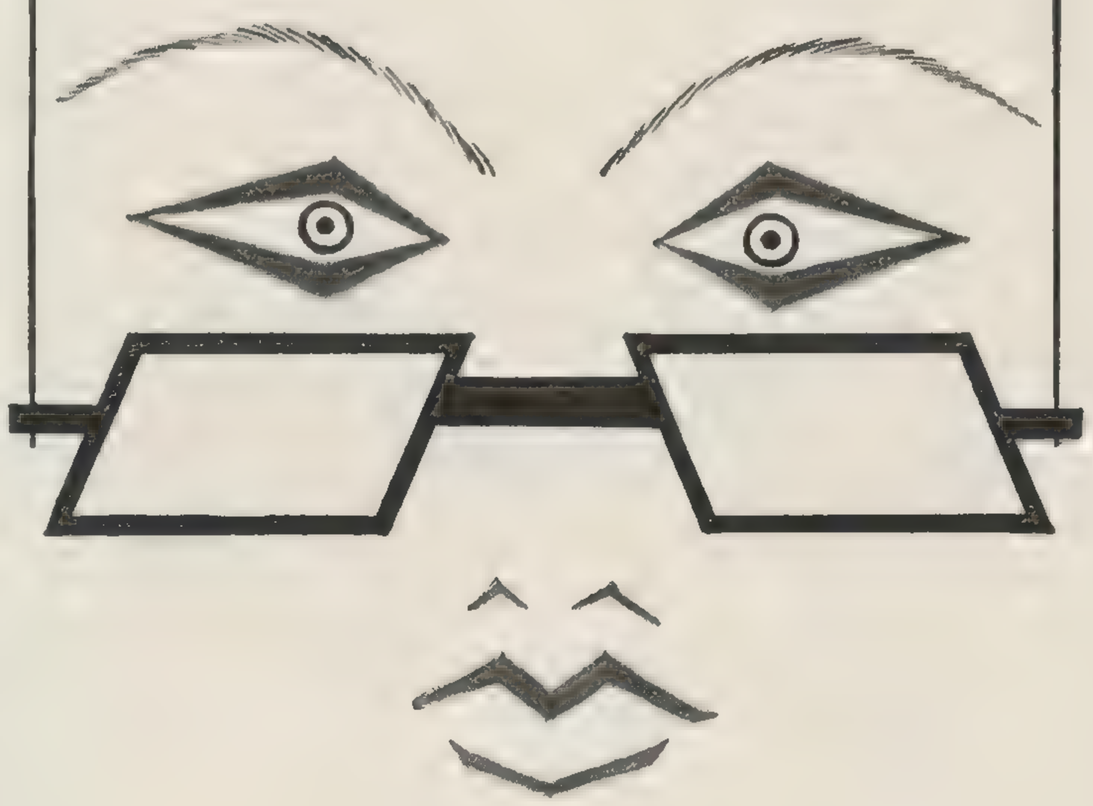
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Carol and Mary

Ala Moana Center • Honolulu, Hawaii

VOGUE'S

The racy buzz of the International Ball in Washington, D. C.

The vein was Viennese, the ball International, but the feel was that of a shipboard gala with a mock-up horse race and a passenger list of people anyone would happily be lost at sea with. Diplomats, turf toffs, official and unofficial charmers danced in the Sheraton-Park ballroom, which had been swagged in hot pink and magenta stripes, walled in mirrors, bouqueted in balloons. To benefit the Children's Convalescent Hospital, Representative Kenneth Gray auctioned off prizes, and members of the Junior Committee, in racing silks, raced to the roll of dice in a sham version of the next day's International Race. The result was nonprophetic: At the party, Super Sam II came in first for England. But the following afternoon at Laurel track, Diatome brought $90,000 to Baron Guy de Rothschild (who do-

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NOTEBOOK

nated part of the purse to the charity) and won the day for France.

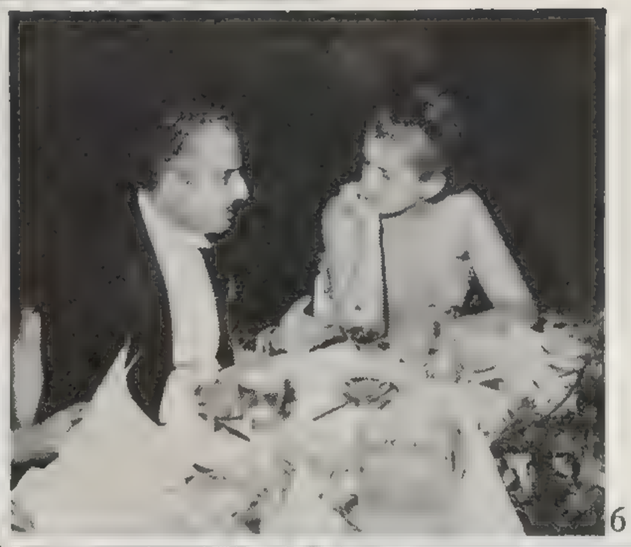
1. The International Ball at the Sheraton-Park Hotel. 2. The Junior Committee in racing silks. 3. Baron Guy de Rothschild and Mrs. John D. Schapiro, wife of the President of Laurel Race Course. 4. Mr. and Mrs. E. Taylor Chewning, junior. 5. Mr. Henry J. Heinz, II, and Marquesa de Merry del Val. 6. Ambassador of Kuwait, H. E. Talaat Al-Ghoussein and Señora de Tejera Paris. 7. Mrs. David E. Rust and Mr. Paul L. Sitton. 8. Mrs. Edmond Howar with Justice and Mrs. Potter Stewart. 9. H. E. Ryuji Takeuchi, Ambassador of Japan; Mrs. Lloyd Hand; Ambassador of Italy, H. E. Sergio Fenoaltea.



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ben barrack

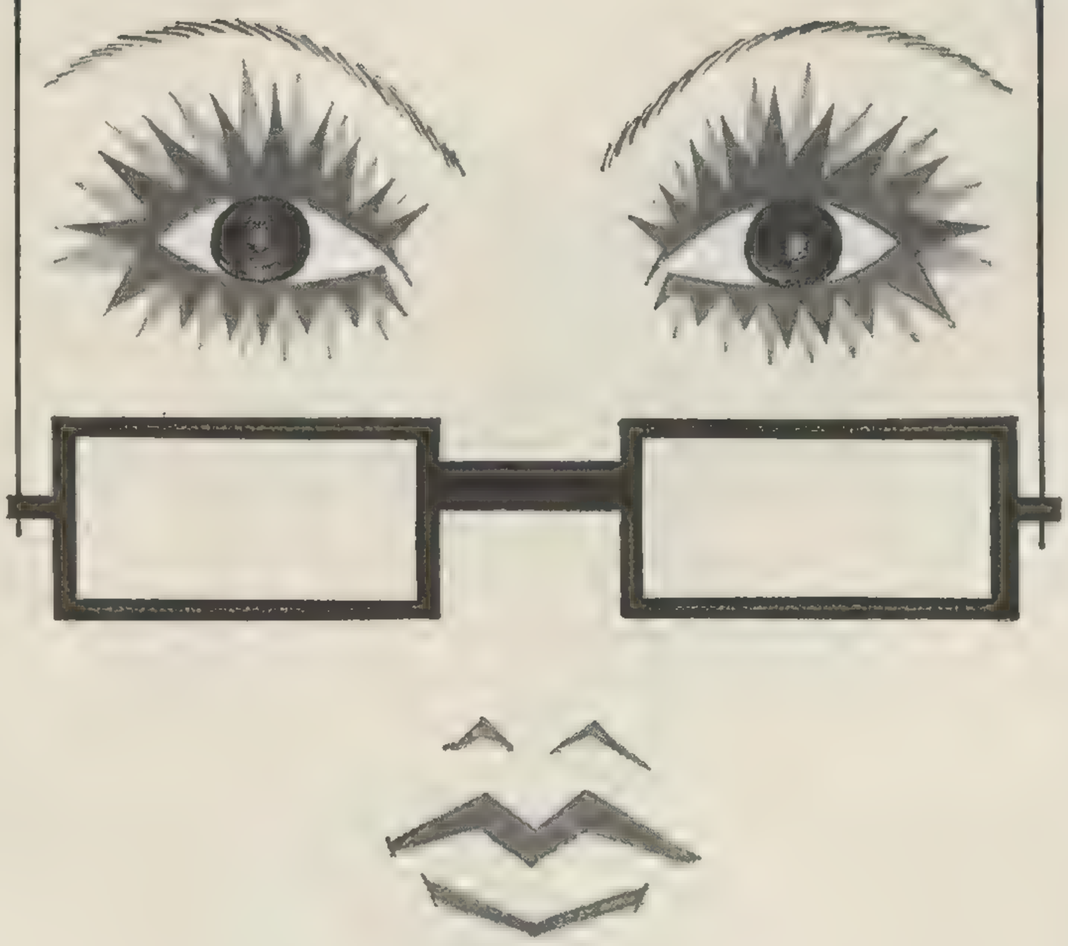
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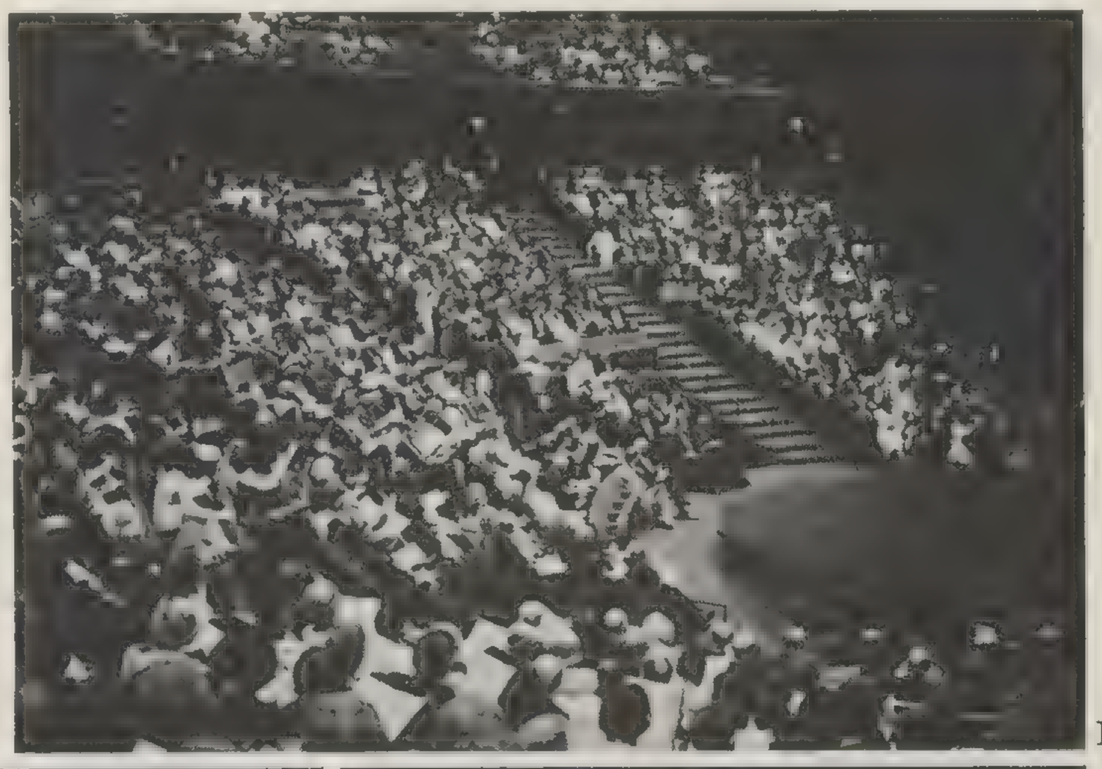


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VOGUE'S

A rousing gala to inaugurate a new theatre at Lincoln Center

The evening was shot with contrasts. The excited jam of audience in the Vivian Beaumont Theater celebrating its Inaugural Gala; the still reaches of the plaza, with its great Henry Moore sculpture; the sound and fury of the production of *Danton's Death*, with its French Revolutionary violence; the serene lift of the party later in Philharmonic Hall, to which guests were guided by paths like miniature runways outlined with votive candles. The party, honouring the Lincoln Center repertory company and its directors, Mr. Herbert Blau and Mr. Jules Irving, had a point to make backstage of the fun: It benefitted the Repertory Theater, which has now added to its seedling productions *The Country Wife* and *The Condemned of Altona.*



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NOTEBOOK

1. The Vivian Beaumont Theater. 2. Mrs. Arthur W. Pope, daughter of the late Vivian Beaumont Allen for whom the theatre is named; Mr. Robert Bruce Dickson. 3. Mrs. Murray Vanderbilt, Mr. Alan Jay Lerner, Mrs. Bernice Collins, and Mr. Frederick Brisson. 4. From the left: Mr. and Mrs. Fredric March, Mr. Herbert Blau, Mrs. Jules Irving, and Mr. Jules Irving. 5. Mr. and Mrs. Alfred Gwynne Vanderbilt. 6. The sculpture by Henry Moore silhouetted against the Vivian Beaumont Theater. 7. Mr. and Mrs. Albert A. List. 8. Mr. and Mrs. Frederick Eberstadt; Mr. Lewis Ufland. 9. General and Mrs. Maxwell D. Taylor.



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"WHERE YOU CAN BUY"—SEE LAST PAGE

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VOGUE'S NOTEBOOK:

BOOKS

By ELIZABETH HARDWICK

The Proud Tower,

"extravagance of . . . elegance and misery"

Poe's lines, "While from a proud tower in the town/ Death looks gigantically down," yield the title of Barbara W. Tuchman's new book. In *The Proud Tower* are Europe and the United States during the twenty-five years before the Gigantic Death, the First World War. The book is not an interpretive history so much as an anthology of interesting events and personalities. Indeed it seems to have been written as a relief from—I will not say *protest* against—analysis and the preoccupation with chronology and diplomacy. Still it is not likely that *The Proud Tower* will bring to a halt the more important productions of A. J. P. Taylor.

As the background of the War, Mrs. Tuchman finds nothing less than the flow of life itself: the Dreyfus Case, the first performance of Stravinsky's *Le Sacre du Printemps,* the assassination of President McKinley, Mahan on sea power, Emma Goldman, Jaurès. The measure for inclusion appears to be simply the interest of the author, and so there is an accidental aspect to the collision of events. The charming picture of the Duke of Devonshire and Lord Salisbury is followed by terrorist-anarchism; the Spanish-American War bumps into the Dreyfus Affair. In the foreword, we learn that the "belle époque" before World War I was filled with torment and change; in the epilogue we are reminded that the period was in many ways a lost Eden where men lived with an extravagance of confidence and hope, elegance and misery. In between, great and small lives somehow pulsed toward the horror of the War.

Connections are sly. Consider the chapter on the composer Richard Strauss and his incredible, sado-masochistic Frau Strauss. This wife treated her husband with a public contempt that is high, if horrible, comedy. The composer accepted his fate with unaccountable meekness. At the performance of one of Strauss's operas, his wife decided the music had been stolen from Wagner. "You thief!" she screamed. "You have the nerve to show yourself? . . . You're rotten." Strauss begged to be allowed to walk home with her—ten steps behind. In the midst of her scourging of others, Frau Strauss took time daily for the violent ministrations of her masseuse, "during whose visits Strauss was obliged to go for a walk to avoid hearing the tortured screams of his wife." The morbidity of the household and the intensity of Strauss's *Elektra* make their point about Germany and the future War.

Or consider the section on the United States at the time of the Spanish-American War and the fascinating study of Thomas B. Reed of Maine, who was Speaker of the House. Reed was one of those Yankee independents, noted for his wit and his courage. When a wordy colleague declaimed his preference to be right rather than President, Reed interrupted: "The gentleman need not be disturbed; he will never be either." Reed opposed the expansionist phase of American policy and gradually moved away from the centre of things. Everything, even his wit and his courage, unfitted, at last, this most political of men for the political life. He retired to the law.

The Proud Tower is put together like beads on a string. Each bead nestles against the next, but they are not beads of similarity. Each is a special item, this one amusing, that one important. It is as if they had been tossed into a drawer and were now assembled as reminders of old times before the Fall of 1914, the first of the tragic Falls.

VOGUE'S NOTEBOOK:

THEATRE

By ALLENE TALMEY

The Country Wife,

"*naked and bawdy in a bedroom*"

The Country Wife is sudden disaster. Played at by The Repertory Theater of Lincoln Center, this Restoration comedy by William Wycherley requires a cast on tiptoes, experienced, mannered, quirky, who know how to deliver their lines as though the speakers were naked and bawdy in a bedroom. Instead these honest players deliver their lines as though they were fish in a newspaper. Wearing the beautiful costumes of 1675, the men, with their coats two inches too long, seem swaddled, uncomfortable, tripped by their ceremonial swords, an affectation that alters the male voices here for they sound too rough-hewn to be London rakehells, town wits eager for daily seduction. Not primarily sex, just the chase, the romp, the conquest.

To that end, Wycherley has a simple-hearted plot line: A wit with shaved scalp under his curled wig arrives back in London from France with a false, eerie story of new impotence, invented to give him free access to the wives of his friends. From there, all must be meringue, a balloon, a ballet with words and timed gestures. This company stomps on the meringue, lets the air out of the balloon, and does the Jerk.

As the country wife, Elizabeth Huddle is directed to speak with an almost Irish brogue, and, to show tweedy bucolic ways, to sit with her knees apart like Huck Finn and her toes turned up. She is only equalled in absurdity by Robert Haswell as her husband. He, poor fellow, is a reformed rake, hiding his wife except when he allows her to go to the Exchange in boys' clothes, revealing except to him that she is obviously a big, galumphing girl. That reformed rake has forgotten all his town, rakish manners and now acts the bumpkin. Ridiculous.

Cactus Flower,

"*she milks every line like an electric milker*"

Cactus Flower is a sudden hit. Played wisely by three men and three women who know their trade, this old-fashioned, slightly cretinous comedy is for the lighthearted. It doesn't make sense, but then sense isn't what Abe Burrows was after. (If he wants sense, he talks to his lawyer.) Instead he took a play by Pierre Barillet and Jean Pierre Gredy, loved by the Parisians, and dropped all over it his chocolate sprinkles of wit and fun, and then directed it in the same manner. His plot line, which involves a dentist who doesn't seem to know about occlusion, cavity liners, and root canals, goes straight to its tiny point: Tell your mistress you are married when you are not. An uncomplicated lie. But this mistress, played by Brenda Vaccaro in a husky, direct way, wants to see first the imaginary wife the dentist is willing to divorce, and then the imaginary wife's imaginary lover who is going to marry her. If Burrows had talked to his lawyer, the comedy would then be over. Instead he talked to Lauren Bacall, as an incisive engineer of a dental nurse, as touchable as a pilot light. Marvellous. She milks every line as though she were an electric milker. Marjorie Battles, who used to model mink, is the best Awful Girl in Town. Lined up against this threesome are Barry Nelson, crinkled with worry and good humour; Arny Freeman, draped in a full-scale Spanish accent; and scraggy Burt Brinckerhoff, draped most of the time in striped bath towels except when he is being especially funny during Miss Bacall's shining, unexpurgated Jerk. So is she.

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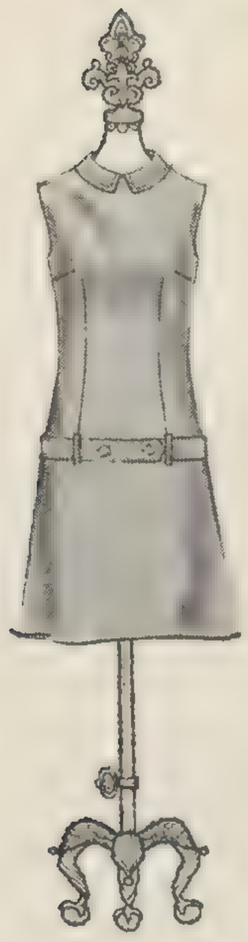
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VOGUE'S NOTEBOOK: MOVIES

By RALPH BLUM

The Spy Who Came In from the Cold,

"Everything works"

I can not fault Martin Ritt's film of *The Spy Who Came In from the Cold.* Everything works. The performances are fine, from Richard Burton as Leamas, the on-the-skids British agent, down to Anne Blake as the prissy librarian. And how nice to see Cyril Cusack, that too-little-used, excellent actor, as "Control." Technically, the film is so admirable that individual elements do not intrude and therefore require mention. Sol Kaplan's music never tells you when to be frightened, when to relax, but rather seems always a response to the scene. And Oswald Morris's photography is a lesson in how a camera can underscore movement and mood.

Take the opening sequence at a Berlin checkpoint: The camera is steady as a pistol until sirens roar and searchlights career wildly over a lone bicyclist in no man's land; then the Vopos open fire, the camera zooms in, fixes on a man lying dead. I admired the occasional formal camera comments—when airplane stairs open and unfold from above, down toward the camera eye—and the strict composition of such scenes as the one where Leamas, brought before the head of the East German secret police, stands in a triangular grid formed by Peter Van Eyck's blond head and two guards whose boots only are shown.

Scenarists Paul Dehn and Guy Trosper made proper use of Le Carré's intricately structured novel. With two statements they bare the roots of conflict: Leamas, so artlessly right ("I reserve the right to be ignorant. That's the Western way of life"), and Fiedler, the East German ("Innocent people die every day. They might as well die for a reason"), so reasonable while ignoring the moral basis for reason. The film is short enough to make me wish it were longer, yet long enough to make me understand what Control meant when he told Leamas, "We have to do wicked things." The wicked things are displayed, under Mr. Ritt's firm hand, with no trace of self-indulgence.

Viva Maria,

"he let the film get away"

Using Brigitte Bardot and Jeanne Moreau as bait, Louis Malle had *Viva Maria* on the hook—almost, I would have wagered, in the net. And then he let the film get away. What we are left with are two half films, only one of which merits a "Viva!" While the going is good, the colour photography of Mexico is soft and pleasing, the south-of-the-border score fruity as a big Burgundy wine, and Ghislain Uhry's costuming delightful: peppermint-striped Edwardian clothes against the picture-book landscape of mythical San Miguel. As Maria One and Maria Two, star performers in a troupe of travelling players, Moreau and Bardot make a luscious pair. Maria-Bardot is incredibly sweet, ready to learn about life, and she could have no better teacher than Maria-Moreau, sombrely appealing as the worldly soubrette who introduces the second Maria to wine, men, and song. The first half of *Viva Maria* is pure parody, including a fine series of cantina sequences where the two Marias wow the Latin bumpkins with a striptease duet.

Then, enter George Hamilton as Flores, the dashing young revolutionary cliché, and a note of purpose creeps into the fun. When Flores dies, leaving the girls to carry on his revolution, he takes the film with him. The fish M. Malle had on his line was large enough to stuff and mount, say, (Continued on page 101)

(Continued from page 100)

next to John Huston's *Beat the Devil*. *Viva Maria* is a lesson in when to say "When."

Moment to Moment, "*No motivation, no sense, no good*"

I don't know what a director usually gives on a seventy-fifth anniversary, but in *Moment to Moment*, his seventy-fifth film, Mervyn Le Roy has given the public a dog. Jean Seberg certainly deserves kinder treatment. As the lonely wife of a psychiatrist, played by Arthur Hill, she has a quickie affair with Sean Garrison, as an American naval officer whose ship calls at a Riviera port. Garrison has his way with Jean and then goes bonkers. During a struggle for a gun he is shot. A neighbour, played by Honor Blackman, helps Jean dump Sean by a corniche shrine. Sean doesn't die, just loses his memory. Enter Inspector DeFargo, et cetera. The whole business is silly. No motivation, no sense, no good.

Henry Mancini's score is as trite and boring as John Lee Mahin's script. In spite of the clothes Yves Saint Laurent made for Miss Seberg, Honor Blackman manages to look better dressed and, with all the odds against it, to act like a real actress.

Harry Stradling's camera work belies the fact that he ever won an Oscar as cinematographer for *My Fair Lady*. Cheapy process shots galore, leaving auras around the heads and shoulders of the principals, add the final Technicolor smear to the most amateurish piece of photographic bungling I have seen in years. All that was accomplished by the company during its four weeks' shooting in Cannes was the injection of $700,000 into De Gaulle's economy. Le Roy couldn't have made a worse film at Redondo Beach, but we could have kept all that money at home.

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PAULETTE M

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"WHERE YOU CAN BUY"—SEE LAST PAGE

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Julie Christie visits New York—and shops, and shops, and shops, and shops, and shops

"Really it's fantastic what's happened here in a year. There used to be one, two, three, good places—now there are super ones everywhere!" Talking in her quick, rushy low voice: Julie Christie, the gorgeous, exciting personality; actress of the year—and unquestionably, the original boutique bunny. Here from London to help push the film *Doctor Zhivago*, she beelined for every boutique in sight—on the lookout as the MGM limousines tooled her from one bit of promotion to the next—spotting with a laser eye, a dress in a window here, a new shop there. "In London I go to all the boutiques at least once a week. I know *everything* they have." The little-girl hands gesture emphatically. "And I find all your new clothes, shops, the young designers marvellously original, really." . . . The car is on Madison Avenue passing Tapemeasure II. ***"There! That's where I saw the crêpe dress in the window."*** A quick dart into the shop, into the vest-pocket fitting room. Peeled down to her sexy little apricot silk, crème lace chemise, the voluptuous actress of the blown-up screen is tiny: narrow all the way, rib cage, hips; with adorable legs like a colt. She knows her American size. "I'm not an eight. I'm your six—a small six." She tries on the dress in the window, caught under the bosom with a bow and a rose. Confers with herself in the mirror. "But not this colour green." The shop's Mr. Dayan pursues further. She must have the ruffle-edged black satin coat in white: Julie agonizes. (Finally it was her choice for the *Doctor Zhivago* opening.) . . .





It was love at first glimpse with Splendiferous. Prancing like a little girl in a sugar-plum world, skipping from loaded-down flower-skirted table to table, from the big front window to the mirror, to the bamboo-patterned stockroom. "Do I wear a hat? No—oh, sometimes. . . . *Do* look at this one! I *love* the colour (at a camel leather, deep brim). . . . And these belts! Oh, they're ga'geous! (trying on two hipsters made of hand-sewn crystally beads—apple green and apricot; coral and jet; caught with rhinestone square buckles). Yes, I'm looking for a black suit. . . . Ooh! I *love* sequins, don't you? The way they shine!!" But the black sequin blazer-suit, double-breasted with pearls, is too big and it's the last one. Never mind. "Gosh, you've got great gear!" Stop. . . . "What's *that?*" It's a "dancing-daughter's chemise of smoky chiffon, roses at the hipbone waistline. It's irresistible. The gyrating performance of pleasure in front of the mirror, is one of Julie Christie's best. . . . "Oh gosh, I've done nothing but spend money since I got here. I can't afford all this. It adds up so, you know." The fingers let one jewelled belt go, reluctantly. But the little voice is firm. "No. The pink and green is best for a blue skirt." . . . Back in her skimpy clinch-belted coat, that looks like old plushy brown mole, but is "synthetic something from Biba in London." She contemplates . . . "Maybe when I get to Hollywood I'll make lots of money . . .". ***Still who can resist a special visit to Kenny Lane's own workroom?*** A chance to dig into all those cardboard boxes filled with the earrings, bracelets, necklaces that go to boutiques and stores everywhere as K.J.L. goodies? To walk out with a pair of shivery "diamond" earrings—dangling and dazzling from ear to shoulderbone? ***As we bid adieu to Julie, she's wondering, "Is there just a little more time*** to go back to Paraphernalia?"



PHOTOGRAPHS BY JACK ROBINSON



(Continued on page 198)

Now pretend to straighten his tie.
He'll never suspect the treachery going on
right under his nose.



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Germaine Monteil

FEBRUARY 1, 1966

VOGUE

VOGUE'S EYE VIEW: THE SHINING AMERICANS

World-famous American knack illustrated here: great-looking girl (see right) wears great going U.S. fashion (see Tattersall), gives it her own special cachet—slings on a gleaming "tortoiseshell" shouldering; wraps her neck in shiny white vinyl—makes a personal triumph in American ready-to-wear. Happens every day, just this way: the wherewithal is in shops across the country. The knack is in your imagination. This issue of Vogue celebrates both phenomena.... Calderon patent shoulder bag, with a snap-off side that can be carried separately. Emily Wetherby stock. Both, at Saks Fifth Avenue; Frost Bros. Larry Aldrich wool Tattersall jacket and dress in brown, black, white.

BERT STERN

AMERICAN FASHION WE LOVE

We love the way American fashion works; love being able to walk into any shop in the country and see it all spread out like a feast—the prettiest clothes in the world in the most tempting variety of colours and cloths. All ready to be picked from the peg and worn—like that. No waiting. No worries. Everything is here and everything is duck soup: whatever your size, your size is here. Whatever the need, the fashion to fill it is here....All the goodies. Small, full, navy jackets and short jumping skirts—plus clean white gaiters, and racing gloves, and taut neat visor caps to pull the look sharply together....Pink is here with compliments for everyone—clear-pink dirndl with a baby-sleeved jacket and a big brown hat; twilled pink suit with a brown linen blouse and a bright yellow fedora; pink pith helmet with a sleeveless brown suit, buckled brown pumps....Narrow double-faced coats are here with a bang. Ditto double-faced coats with wide nine-tenths hems. Ditto an avalanche of wonderful small, soft unwaisted slips of dresses to wear underneath—in red-on-white pinstripes for a red-brown-and-white Tattersall-checked coat. In black-and-white checks for a coat of bold black-and-white Glen plaid, double-faced in smooth black-and-white tweed; with bright blue dots stocked at the neck....And for evening, to wear under a long matching wool coat: a long, long-sleeved tricolour slip of crêpe dress in red, white, and black geometrics, with porthole-cutouts on the shoulders....Geometrics. Cutouts. The works....For everyone: the best of everything is here. Here right now. Right across the country.

American checks we love, *opposite:* Small breezy jacket, full pleated skirt—Vogue's cover suit in navy-and-white windowpane checks, off and running with a whizzy white helmet and gaiters. Suit by Jacques Tiffeau for Tiffeau & Busch, of Formenti wool; about $225. At Lord & Taylor; Hudson's; Neiman-Marcus; I. Magnin. Stockings, by Phoenix. Richelieu earrings. Both, at Altman's. Gaiters of Corfam, by Evins, to order at I. Miller. Adolfo helmet.

RAVE-UP CHECKS



PENN

Windowpane cheeks wowed
with a toff white helmet,
spanking white gaiters

Windowpane checks with hunt cap and gaiters

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

Left: The window-pane hurrah—navy lined up on a beige bias-yoked jacket, vented over a navy skirt. Nobby with a taut leather hunt cap; tart-green scarf; fawn suède gaiters and polished-honey pumps. Suit: David Kidd for Jablow, of Brendan wool. Sally Gee scarf. Both: Saks Fifth Avenue. Suit: Gidding-Jenny; Gus Mayer; Neiman-Marcus. Kayser stockings. Nina shoes and gaiters. Adolfo cap.

Right: Patent-slicked ivory suède gaiters revving a small coat of windowpane checks—black-on-white wool with a lifted waist; black wool jersey dress underneath. By Geoffrey Beene. Grandoe gloves. All: Saks Fifth Avenue. Costume: Dayton's; Harzfeld's; Frost Bros. Christian Dior stockings. Evins gaiters.

Windowpane checks with a slip of black dress; ivory gaiters with a slick of black patent

PENN

Tattersall: double-faced jacket for a brown tweed dirndl

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

left: Red and gold Tattersalls on a leather-bound toss of jacket. Brown tweed facing and dirndl; brown jersey undershirt. Jacket about $110; top about $20; skirt about $85. Lord & Taylor; Julius Garfinckel; Halle Bros.; Joseph Magnin. Sheffield watch (strap added): Best & Co. Hanes seamless stockings: Altman's. *Right:* Rave-up Tattersall plus brown tweed for a double-faced skimp coat brass-buttoned over a tweed skirt. Coat about $200; skirt about $40. Saks Fifth Avenue; Hutzler's; Dayton's; Neusteters. Kislav gloves. Beautiful Bryans stockings. Both turnouts: Bonnie Cashin for Philip Sills. Otterburn wools. Wigs by Vergottini.



Tattersall: double-faced skimp coat for a straight skirt

Tattersall and gaiters with a patent jockey cap

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

Left: Short-sleeved jacket cut like a shirt; pants disguised as a jumping skirt—Tattersall action to beat the band in red, white, and blue. By Donald Brooks; Anglo wool twill, loomed in America. At Saks Fifth Avenue; Rich's; Sakowitz. American Astral gloves. Kayser stockings. Gaiters by Evins.

Right: Precise suit, precise checks—red, black, white whipped out with a shiny black cap; natty silk stock; whizz-bang legs. Wool suit, from the Molyneux ready-to-wear collection. Emily Wetherby stock. Christian Dior stockings. All: Bergdorf Goodman. Suit: Wanamaker's, Phila.; I. Magnin. Roger Faré gloves: Saks Fifth Avenue. Herbert Levine gaiters. At Bonwit Teller. Both pages: Adolfo cap.

District checks, jockey cap, and fire-engine gaiters

Hound's-tooth cheeks honed
sharp by pink pith
helmet and clean white gaiters

PENN

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

far left: Hound's-tooth checks that bloom in the spring—light, clear pinks and greens for a slender tweed coat of mohair and wool, and a small, soft, matching silk dress. By Charles Cooper for the Connoisseur Sportswear Collection. (Delivery February 15.) Kenneth Lane bangles. All: Saks Fifth Avenue. Costume: Halle Bros.; Harold's; Frost Bros.; Frederick & Nelson. Evins gaiters of Corfam, to order at I. Miller. Adolfo helmet. *Left:* Terse little suit in tweeded checks of white and whitened grey. Fizz of pink at the neck. And some of the very best browns in town—smooth felt derby; suède gaiters and pumps in tones of fawn. Seymour Fox wool suit, about $250. At Bonwit Teller; Woodward & Lothrop; I. Magnin. Vera scarf. Crescendoe-Superb gloves. Nina gaiters. Halston hat, to order at Bergdorf Goodman. Both pages: Laguna earrings; Christian Dior stockings; Golo shoes.

Pale tweeded checks with derby, gaiters, and pale textured stockings

Tattersall suit,
racy, ravy—
bias edges, side vents

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

Left: Small suit spunky as a jockey's, checked in brown and black on white wool—a snug jacket, wide bands of bias, vents at the sides; a short dab of skirt. Striped stock of black and white silk. White textured stockings. Suit by Frechtel for Renbrook, of Bellaine fabric, loomed in America; about $125. Echo scarf. Both at Best & Co. Suit: Bramson; Montaldo's; Battelstein's; I. Magnin. Racy gloves by Grandoe. Berkshire stockings. *Right:* Strong in black and white—big hound's-tooth checks for a coat with bias fly-front, cuff-bands, little rolled collar. This: Fibro rayon, acetate, nylon. In the same checks: a silk lining and matching silk dress. By Kasper for Joan Leslie; about $160 at Saks Fifth Avenue; Gus Mayer; Harzfeld's; Neiman-Marcus. Fedora by Irene of New York. Both pages: Richelieu earrings. Mercury gaiters.

Hound's-tooth checking in and out—small coat, lining, dress

PENN

Small-screen checks, double-faced— and white knit gaiters

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

Left: Blue and green on white, double-faced with solid blue that turns over for bound edges. Wool suit with jacket straight and cropped; walking skirt. Rave-up white additions: the domed snap-brim, crochet and leather gloves, knitted gaiters with black edges, over textured stockings. Suit by Barberini, of Bellaine wool; about $125. K.J.L. earrings. Fuchs gloves. All at Miss Bergdorf of Bergdorf Goodman. Suit: Jordan Marsh, Boston; Himelhoch's; L.S. Ayres. Mr. John hat.

Right: Small coat of Tattersall wool, green-brown-white, with button-down pockets and wrist-straps. By Gerald McCann for Modelia, in junior sizes; of Kent Avery fabric; about $80. Emily Wetherby scarf. Both: Lord & Taylor. Coat: Woodward & Lothrop; Famous-Barr; Frost Bros. Racing gloves by Kislav; Best & Co. Both pages: Berkshire textured stockings, Belle-Sharmeer gaiters. Cream kidskin fedora by Irene of New York. Both checked wools: loomed in America.

Tattersall checks,
lean,
young, terrific

Brave-up checks—biggest Baskerville-hound checks in the pack, here in full cry from neck to toe. Smashing turnout—long, belted jacket, straight trousers—to wear anywhere in the country, and in town for hound-walking, errands. Suit by Jacques Tiffeau for Tiffeau & Busch, of brown, white, grey checked wool. Delivery late February. Bonwit Teller. White tie-silk stock: Echo. Coiffure by Ruel of Coiffures Americana.

Baskerville checks—pants, boots; white stock

PENN

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

black and white, overplaided—very *Prince de Calles*. Very crisp in silk, with the fast extra fillip of a black-and-white striped blouse, rising unexpectedly from the collarless jacket. Three-piece turnout by Anne Fogarty, of Maxwell silk. About $100. At Lord & Taylor; Julius Garfinckel; Rich's; Hudson's; Hovland-Swanson. Black suède gaiters by Nina. Square-toed white kidskin pumps by Golo. Berkshire stockings of white textured nylon. Domed earrings by Laguna. Black straw fedora by Irene of New York.



Overplaid checks in black, white; black gaiters, white pumps

Windowpane checks in black and white; shiny black boots and cap

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

Left: Windowpane, sharp black on white. Narrow, single-breasted streak of coat with a tiny collar, black buttons, a fast-over-the-fences look. By Marquise, of Anglo wool, loomed in America. At Bergdorf Goodman; Nan Duskin; Gidding-Jenny. Racy companions here—black leather gaiters and shoes by Golo. Black patent leather huntsman's cap by Adolfo. White textured nylon stockings by Round-the-Clock. *Right:* Hound's-tooth, in moorland blues. Easy little wool tweed coat like a gamekeeper's, with apron front, huge pockets; blue suède tie belt. By Davidow. About $190. Marvella earrings; Emily Wetherby white scarf. All Lord & Taylor. Coat, also Joseph Horne; L. S. Ayres; I. Magnin. Under-knee gaiters of fawn suède by Nina. Golo black leather pumps, square toes. Beige nylon stockings, fishnet texture, by Kayser. Navy-blue fedora: Irene of New York.

PENN



Hound's-tooth cheeks in blue; fawn suède gaiters, white stock



Tattersall checks and circled stock with a shiny black cap

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

Left: Red-and-black Tattersall on white—the true Epsom Downs look. English-schoolboy jacket, whipped with black binding; black buttons. Suit by Handmacher, in wool; about $80. Altman's; Jelleff's; Stix, Baer & Fuller; Bon Marché, Seattle. Black patent leather hunt cap: Adolfo.

Right: Beige-and-white hound's-tooth checks turned out with pale beige, put together this way—single-breasted coat of checked worsted, pale-beige wool jersey collar; checked skirt, pale-beige jersey blouse. The turnout by Seymour Fox. Trifari earrings. All, Bonwit Teller. Turnout, also at Jordan Marsh, Florida; Woolf Brothers; I. Magnin. Cocoa felt canotier by Emme.

PENN



Beige-and-white houndʼs-tooth, checked against pale beige

Raised-check shorts,
pearl-colour grey gloves, and
a mustard shoulder bag

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

Opposite: Niftissimo suit whipped up in creamy greige-checked wool—multi-buttoned jacket with a little mandarin collar; dirndl skirt. By Jacques Tiffeau for Tiffeau & Busch, of Linton wool. About $215. Marvella earrings. Greta shoulder bag. All: Bonwit Teller. Suit, also Godchaux's; Sakowitz; Joseph Magnin. Berkshire stockings. Safari cloche by Mr. Arnold. *Left:* Two-colour Tattersall, sharp black slanted on white wool, for a marvellous coat—double-breasted, buttons closing in toward the broken circle of belt; collarless neck filled here with circled black silk. By George Carmel. About $235. Emily Wetherby scarf. Phoenix stockings. All: Bergdorf Goodman. Coat: Bramson. Richelieu earrings. White velours hat by Mr. John. Gaiters by Mercury: Altman's. Both pages: Grandoe gloves.

Snap-crackle checks, whitened legs, and short yellow gaiters

PENN

AMERICAN FASHION WE LOVE

RAVE-UP CHECKS

This page: The tailor's coat in camel twill squared off with neat black windowpane checks—double-breasted, lean, in perfect short proportion to ivory suède gaiters. By Seymour Fox, of Anglo wool, loomed in America. At Saks Fifth Avenue; Hutzler's; Halle Bros.; Gus Mayer. Scarf by Vera. Gaiters by Evins. Black patent cap by Adolfo. Both pages: brown suède gloves by Roger Faré, at Saks Fifth Avenue.



Windowpane checks, shiny black cap, pink stripes at the neck

THE BIG COAT

This page: Crisp camel twill for a single-breasted coat that's shaped small at the top, flared full at the hem; the small collar filled here with a striped silk stock. By Molly for Jack Sarnoff, of Pierre Godart-TSM wool. About $245. Phoenix stockings. All: Bergdorf Goodman. Coat at Nicholas Ungar; Joseph Magnin. Emily Wetherby scarf. Leather fedora: Irene of New York. Both pages: Marvella earrings, Altman's.

Swing of camel and a
shiny white hat
brown stripes
at the neck

AMERICAN FASHION WE LOVE

SHORT-SLEEVED SUIT

Left: Tab front, spring snap—a suit of rose-pink worsted whipcord. Small, easy jacket; gathered skirt. By Ben Zuckerman; of Anglo fabric. At Bergdorf Goodman; Stanley Korshak; Neiman-Marcus; I. Magnin. Beautiful Bryans stockings: Bonwit Teller.

INSIDE STRIPES

for the double-faced suit, *right:* Pinstripes of pink and grey—for the blouse and jacket lining of a great grey suit, all of the same double-faced wool fabric. Suit by Ben Zuckerman; at Lord & Taylor; Hudson's; Marshall Field; I. Magnin. Lipstick: Creme de la Pink, by Coty. Both pages: Hansen gloves, at Bloomingdale's; hats by Halston, to order at Bergdorf Goodman.

This year's pink suit and a snapdashio brown hat

Grey and pink stripes with a rolling straw hat

PENN

Navy-blue twill,
red-and-white
striped blouse

AMERICAN FASHION WE LOVE

STRIPES UNDER SUIT JACKETS

for the trimmest, springiest suit-looks going. Above, magnificent classic of navy-blue wool twill with small lapels, slightly widened shoulders; red-striped blouse of ribbed cotton. Opposite, grey wool flannel with deep-notched lapels, panelled skirt; blue-striped ribbed cotton blouse. Both by Ben Zuckerman. Suit above, of Anglo wool; at Saks Fifth Avenue; Rich's; Dayton's. Suit opposite, at Bonwit Teller; Julius Garfinckel; Montaldo's; I. Magnin. Bracelets by Castlecliff; at Saks Fifth Avenue. Necklace, earrings, by Marvella. Cameo stockings. Hats, both pages, by Halston; to order at Bergdorf Goodman.

Grey flannel, blue-and-white striped blouse

PENN





GERALDINE CHAPLIN

has a hoyden zest spiked with opinions and some quality more vivid than an ingénue's thrill at the first blast of Klieg. Shooting *Zhivago* on location in Madrid was, she said, "Terrific . . . imagine coming out of the snows of Moscow and going to the bullfights." From there she seguéd into a small-screen, tiny-budget Italian movie, *Andremo in Cittá,* filmed in Yugoslavia: "wild country with lovely gypsies . . . I learned all the dirty words in Serbo-Croatian." Next on her agenda: voice and diction lessons suggested by her famously non-vocal father, Charlie Chaplin. . . . For Vogue Geraldine Chaplin wore a Moroccan caftan, *left,* in blue velvet girdled and edged with gold; from Hélène Arpels. Coiffure by Ingrid of Kenneth.

PENN

PEOPLE ARE TALKING ABOUT...

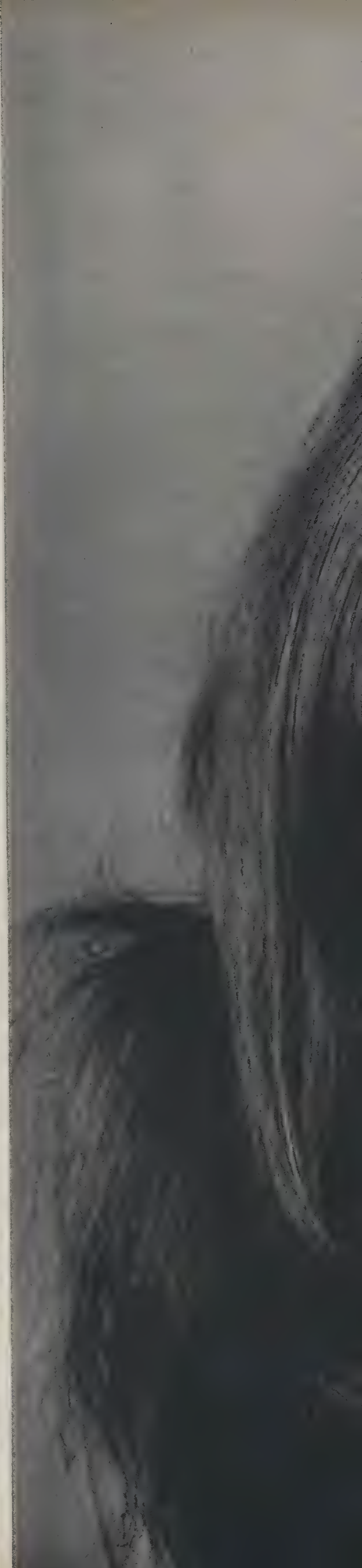
PEOPLE ARE TALKING ABOUT . . . The line-ups at ski tows, worse than those through customs. . . . The float of folk-rock to Prague where the top sound is Sonny and Chér. . . . General de Gaulle who said, "If everything were settled in advance, it would not be interesting." . . . *Thunderball*, the crunchiest of the Bond/Connery flicks so far, and the audiences of small boys who shriek, when the hero in a red frogman suit is hoisted on a skyhook, "It's Super-Bond!"

PEOPLE ARE TALKING ABOUT . . . David Lean's flawed, exhausting film marvel, *Doctor Zhivago*, decorated by Geraldine Chaplin, given spine by Julie Christie and Omar Sharif, and breadth by magnificent cinematic views: Moscow before World War I; tired soldiers like Goya drawings of war; the Bolsheviks' long train scuffling through snow, its red flags a shout in the wilderness. . . . The snapping savagery of flamenco played by Manitas de Plata, a gypsy guitarist whose records were taped at midnight in a mediaeval chapel in Arles, where he lives. . . . Small pleasures in the large book, *A Thousand Days*, so tightly compacted by Arthur M. Schlesinger, Jr., that such details surface slowly: Before the Wisconsin primary, Kennedy evaluated Humphrey thus, "Hubert is too intense for the present mood of the people. . . . What they want today is a more boring, monotonous personality, like me."

PEOPLE ARE TALKING ABOUT . . . The game of "Commercials" spontaneously fired up among kids who hum a bar, say a phrase, or mime a gesture to see who can name the product fastest; for children with a high C. Q. the clue "ouchless" is too easy. . . . The fizz and fizzle of *The 10th Victim*, frittering the pull of Ursula Andress and Marcello Mastroianni on a film about the twenty-first century in which the most convincing props are the Pop-pourri of real Roman ruins. . . . The slow sneak to success of the 1964 book *Games People Play*, an amusing, provoking, clinical text on social intercourse, by a psychiatrist, Dr. Eric Berne, who claims that his favourite magazines are *Science* and *Mad*.

PEOPLE ARE TALKING ABOUT . . . The New York thing for decorating parties by flashing moving pictures on the walls. . . . In Paris, the barn-sized jumping joint called "Le Bus" but known as the "Palladium" where the music is live and incessant with the burnt-out bands changed every half hour. . . . The short, warming film, *The Chicken*, with a scruffy little French boy and a scrawny rooster as its love objects. . . . The reassuring dash of the astrakhan hats and pea jackets worn by the ground crew of the helicopter shuttle between New York's Pan Am Building and Kennedy Airport. . . . *The Yellow Earl*, an amusing biography of the fifth Earl of Lonsdale (1857–1944) by Douglas Sutherland who mentions in passing the Victorian Lord Hastings, who breakfasted on "mackerel bones cooked in gin."

JULIE CHRISTIE, AMERICA'S NEW GOLDEN GIRL Now, across America, the star of stars is Julie Christie, *right*, winner of the New York Critics' best actress award for *Darling*, who has the look of a heroine written by a man. As Lara, the rôle for which she might have been invented, in *Doctor Zhivago*, she plays what she looks: romantic, withy in spirit, sensually aristocratic, sexually superb, infinitely wise, and hung about with the intimations of tragedy that threaten such scramblings of human and divine. A Victorian writer would have made her the waif with blue blood—how else explain the long, leggy walk, the fastidious curl of the mouth as, in *Zhivago*, she watches the Doctor probe a wound? As a type, she was shot at and missed by Hemingway in his heroines; Fitzgerald hit her in Gatsby's Daisy. The facts of Julie Christie's life are that she was born in Assam, schooled in England, and learned her acting technique with the Royal Shakespeare Company in repertory. However Julie Christie achieved it, her message—which seems to come through to men like a hard-to-get but urgent beam off Telstar—is the message of the girl plungingly loved but never grown old with. It's been said, but rarely photographed. On film, Julie Christie has had the look all along: in *Billy Liar*, in *Darling*. Now, in *Zhivago*, audiences gulp, in colour, this golden girl whose steady, huckleberry-blue eyes and embracing smile imply that she knows everything, gives everything, forbids everything final, and tomorrow will leave town.



PENN



An American family the whole world recognizes



MRS. JOHN F. KENNEDY
WITH JOHN AND CAROLINE
OPPOSITE: JOHN WITH
LAWFORD COUSINS

PHOTOGRAPHED
AT SUN VALLEY
BY CURT GUNTHER

Leisure and the SPLIT man

BY HAROLD ROSENBERG

Is writing about leisure a leisurely pursuit? Not these days. As automation takes over factories, offices, TV stations, and shipping, the dwindling of human employment into an outer space of total free time has become a subject of anxious research, analysis, and speculation. Among government officials, labour leaders, sociologists, economists, cultural historians, moral philosophers, the prospect of a no-hour workweek has become more urgent than was the seventy-two-hour workweek a century ago. "For most men and women presently engaged in physical or manual labour," wrote Georges Friedmann, sociologist and Director of Studies at the Sorbonne, "work in the traditional sense of the term is fated to disappear."

A nostalgia is developing for the good old machine that needed "hands" to tend it, instead of being run by tapes and transistors. What are the dispossessed—or, if your prefer, liberated—operatives and clerks going to do with their spare time? *Spare* time! It's not "spare" any more when the greatest portion of one's waking hours has ceased to be used up by any regular occupation. Once work has diminished beyond a certain point, freedom from work changes its character. A person who has nothing to do does not behave like one with time off. And if it becomes the rule for man, who has always been defined as a "maker," to become removed from both work and leisure, man himself can no longer be the same. "With automation," wrote labour economist Ben B. Seligman, "man not only loses irrevocably his function as *homo faber;* he no longer even possesses the character of *animal laborans.*" No wonder the experts are troubled: The new servomechanisms and feedbacks confront them (and us) with a tomorrow in which the human world will be as unfamiliar as the craters of the moon. To many, the forty-hour week has come to seem the last line of defense for mankind as it has been known throughout the ages.

On the other hand, there are some who contend (and most of us instinctively agree) that leisure alone would be sufficient for a good life. Freedom from work is not merely a negative condition. Not only has leisure provided—as a gift of the gods, said Plato, "who took pity on mankind, born to work"—a respite from the fatigue of toil, it has generated its own set of values, contrary to those associated with work. Leisure exalts contemplation, as against the physical and mental busyness that binds the mind to the surface of things; it promotes introspection and self-knowledge; it is a prerequisite of the aesthetic and the spiritual. "I loafe and invite my soul," sang Whitman. In bustling nineteenth-century America, the soul, banished by activity, needed to be "invited"; and Whitman defied the alienating ethos of doing by raising the banner of loafing. He identified himself with the idler and the tramp, with those Americans who in each generation, from the colonial ne'er-do-well to the contemporary beatnik and dropout, have found life to be worthwhile only when it was freed from involuntary exertion. For his idling, Whitman claimed spiritual profundity, as have Thoreau and Emerson, Henry Miller and Jack Kerouac.

Release from the world of work, making oneself materially useless, can, then, be regarded as more than escape and dissipation. In *Leisure: Basis of Culture* by the German philosopher Josef Pieper, leisure is considered in essence time set aside for divine worship and celebration. For Dr. Pieper, time delivered from work finds its equivalent in space set aside for building a temple. Leisure is, too, he maintains (harking back to Plato), at the root of philosophy, which is an unhurried ambling after truth, a kind of gentlemanly pace of the intellect that seeks no end but its own satisfaction. Thus leisure has shaped the forms of religion, art, and speculation, without which the activity of the "intellectual worker" brings nothing but impoverishment and frustration.

Testimonials to the contributions of leisure do not, however, alter the fact that idleness, whether beneficent or mere shirking, presupposes work, either at some other time or by other people—a "leisure class," for instance, represents freedom from toil in a *working* society. The earth was not fashioned on the Sabbath but on the workdays (six of them); and the creator of the universe was conceived by Greek philosophy as an artisan—philolo-

gists say, a carpenter. Whitman's "loafing" was taken up with composing the "Song of Myself," and Pieper's "active leisure" proves upon examination to be the antithesis of "laziness, idleness, and sloth," that is, of doing nothing, and very close to the mystic's enterprise of alert waiting. With poets and philosophers, leisure is actually a condition of striving, even if it be striving not to strive. Their higher idleness reflects the morality of work, though it shows it in reverse as in a mirror. For through *their* leisure they seek to bring into being things, images, ideas, but to do so in magical ease and delight and without the sweat of ordinary human production. Yet, even in the state of inspiration neither the poet nor the mystic is leisurely in the sense of being relaxed and carefree. With them work has passed over into its most intense form—into creation.

The glorifying of "the creative" in American education and in the popularity of artists, actors, inventors is an expression of the value placed by this nation not on free time but on productivity. For the sake of the latter, we have been prepared to overlook the licentiousness of Hollywood as we have the high living of the Robber Barons of the nineteenth century, who "built the country."

The psychically opulent leisure conceived by the creative mind has, however, little in common, unhappily, with the idle hours of the person who has lost his job or who never had one. With the "disemployed" the absence of the discipline of job or vocation deprives his personality of its psychological as well as its social foundation. The part played by work in the identity structure, and even the physical health, of individuals has been receiving increasing emphasis in current psychotherapy. Upon a man's relation to his daily task commonly depends his gratification and his self-respect. Under existing conditions, the substitution of idleness for work, as in loss of the job or old-age retirement, frequently results in demoralization and breakdown.

In America the mere enlargement of spare time has already, we are told, led to wholesale stultification. August Heckscher, America's cultural chief under the Kennedy Administration, encountered a "widespread feeling that leisure creates the very conformity which it should have the effect of abolishing." In his opinion, holding second jobs or volunteering for civic and charitable tasks, like exhausting oneself with social engagements, is motivated by a desire to escape from leisure which many find intolerable. According to Friedmann, conditions are no better abroad. In France, membership in the immensely popular sports organizations results in indifference to larger political and cultural issues and in turning adults into "retarded children playing under strict supervision." And beyond all the wretched consequences of overgrown leisure, observers are haunted by the nightmare of a populace twitching to the stimuli of the mass media, with their predigested news, canned philosophies, calculatedly infantile entertainment.

If the gifts of leisure are placed on one side of the scale and the rewards of work on the other, neither side seems capable of decisively tipping the balance. We are confronted by an equilibrium or duality of values which to all appearances is matched by a division in man himself. The apparently hopeless splitting of the human psyche between two sets of irreconcilable impulses has been wonderfully elaborated by Thomas Mann, the twentieth century's epic poet of leisure versus work. In Mann's *The Magic Mountain* the protagonists are all invalids forced to while away their years in a luxurious sanitarium. Another novel, *Royal Highness*, is the portrait of a prince whose function is representing rather than doing. "Death in Venice" and "Mario and the Magician" are stories of vacationers in Italy cut off both from their native environment and their customary routines. In each of these narratives the abandonment of work and duty (or its transcendence in the case of his Highness) brings a loosening of the moral fibre that has its counterpart in physical illness or deformity and in fevers of the mind. But it brings, too, poetry and love, symbolic being rather than mere existence, and a vision of truth drawn from the immediacy of the senses and the experience of dying. Thus for Mann, work and leisure, though life-nourishing, are, taken separately, lethal—the former brings death through rigidity, the latter through dissolution. To survive, it is necessary to satisfy incompatible demands, for discipline and for relaxation; and these are reproduced in man as conflicting appetites. Man's nature is to be a creature of "on the one hand" and "on the other hand," of mind-satisfying order and heart-appeasing chaos. Idealizing both the labours of Hercules and the spells of Aphrodite, he achieves unity only in art and myth.

Can the future release of man from work transform the myth into reality and unify the human person on a plane beyond work and leisure alike? The change would amount to nothing less than a revision of human nature and of human fate, in a word, of man's metaphysical condition—a change greater in magnitude than any in the history of the race. The experts are right to be disturbed. For they have no way of determining in what quality of life the ancient division between work and leisure will be resolved. Will automation restore us to Eden? Eden is, among other things, a garden of primitivism and ignorance. West Coast Indians, who subsisted effortlessly on shellfish and neither hunted nor cultivated the soil, were among the least developed culturally of the Indians on the North American continent. With modern devices for killing time, a paradise of the utmost degradation has become possible.

One hears a great deal today about meeting the enlargement of leisure through an expansion of cultural programs. Mere crowds are to be transformed into art audiences. In certain American universities, art appreciation is already a required course for all incoming freshmen, and folk singing and guitar playing are proliferating with such speed they may have to be curtailed. Museums and art centres, branching out into the food and entertainment business, grow continually more aggressive in recruiting attendance. Vacation trips are tied in with lecture subjects, and group tours arranged by cultural societies explore the treasures of the five continents. Nor is sedentary culture restricted, as it used to be, to reading a good book: Educational radio and TV; hi-fi symphony, opera, (Continued on page 205)

PHOTOGRAPHS BY JACK CURTIS



TWO FACES AND...



PHOTOGRAPH BY TRUMAN CAPOTE

VOGUE, February 1, 1966

A LANDSCAPE...

The two faces belong to Perry Edward Smith and Richard Eugene Hickock. Smith, half Cherokee, half Irish, is the man with black hair, bangs, and a misty, brooding gaze. The other, the one with eyes of uneven size, he's Hickock. Together, they committed a quadruple murder on a lonely ranch in western Kansas: ended the lives, soon after midnight on a moonlit night in November, 1959, of a prosperous rancher, H. W. Clutter, his wife, and two of their children, a son and a daughter, aged fifteen and sixteen. Six weeks later, following a nationwide search, the pair was captured in Las Vegas and returned to the scene of the crime, a small prairie town named Garden City. These portraits, the work of a local photographer more accustomed to taking high school graduation pictures, were made in the Garden City jailhouse the morning after their return and incarceration—a snowy morning in January, 1960.

The landscape, a desolate sand road winding across the western Kansas prairies, was photographed by me one afternoon last October, almost exactly six months after the two murderers were hanged for their crime in a cold warehouse at Kansas State Penitentiary in Lansing, Kansas.

During the more than five years separating those two dates, I wrote my book *In Cold Blood*, a true account of the case (and its manifold consequences), which attempts to explain the men behind these faces, to explore the contours and weathers of this landscape and the breed of Americans who inhabit it.

The first time I spoke to either Perry Smith or Richard Hickock was the day they posed for these pictures; the last was the night of their execution. In the half-decade interval, there developed between us an exceptional relationship, certainly the most intense I've ever had with anyone unrelated or with whom I was not in love. But the beginnings were difficult, the development a very gradual matter.

Well, no—not with Hickock. The basis of our relationship (mutual gain: he required certain kinds of assistance, I required his confidence) was quickly arrived at and, though it extended itself to an easy rapport, it never really altered, for Hickock, who had a mind that skated across surfaces with a cutting, chilling precision, could not adjust to any friendship with anyone of any depth or duration: he just liked to gab and entertain—amuse, as it were, a fellow passenger on a long train ride.

Perry Smith was another matter. At first nothing could win him; he wanted no part of me—or anyone else. He was like a broken-legged, ensnared animal. Yet, while he was awaiting trial, he over and again consented to my interviewing him—why not? He was bored and rather curious. He just didn't want me getting too close, that's all, and so was always suspicious, surly, and often asked, in a superior manner, my reason for wanting to write about him: "What is your *moral* justification?" My answer ("The only moral justification is the work itself") seemed to him, perhaps correctly, glib and evasive. More frequently than not our conversations ended with both of us feeling a high degree of frustration, even anger.

...BY TRUMAN CAPOTE

I don't know what caused him to change his mind and admit me to the lair where he had so long lain wounded and with rebuffing eyes. But I think it happened when one day he said, in tones of begrudging wonderment: "Maybe it's so. Maybe you don't think I'm just some monster. Maybe you even do like me a little." I told him I did, which was true, and he laughed and said then in that case I must be crazy. But from that moment, and though we were to have many disagreements, we became good friends and collaborators—I could not have written the book without his faithful cooperation. "The important thing is, it's got to be accurate," he never tired of reminding me. "You can write anything about me you want to. Provided it's the truth. But if you lie about me I'll kill you. I mean it. I will. I'll kill you."

He had every opportunity to enforce this threat, for I spent a lot of time alone with him in an unguarded visitor's room at the Kansas State Penitentiary. After he and Hickock had been sentenced to hang, and had begun their five-year stay on Death Row while appealing their convictions through the Federal courts, I visited them every few months, and we exchanged letters twice a week, which was the maximum amount of correspondence the prison allowed. Dick's letters were like himself: brisk, factual, organized, peppered with dubious jokes, self-pitying in a tough style. Perry, on the other hand, wrote like a primitive poet: all was dreams and searchings, emotions remembered, illusions gone wrong.

He once wrote: "I live for your visits." But in reality we both felt these visits were sad occasions. I remember, at the end of one visit, watching Perry as he was led by two guards across the prison yard toward the dark hostile little building that contained Death Row. It was winter, and it was raining, and I watched from a window as Perry and his companions receded into the rain, Perry, a small, handcuffed, child-man in drenched prison denims walking with bowed head. Then I returned to New York by train, and when I arrived, there was a letter for me: "I knew you were watching me from the window, I could feel it, and what I felt wasn't good. I don't want to be pitied. When you pity me I feel cheated. The one thing I know about life is that nobody can hurt you unless you expect more from them than they can give. And I want more than you can give. More than pity. That hurts. If I have to die, I guess it's better that I have nothing to look forward to or live for. So all in all I think it would be best if you never came here anymore. I say this for your sake also. Out of affection, if you want to call it that."

And the next time I saw him, six months later, was the last: 14 April 1965, the night Smith and Hickock were hanged. I said goodbye to them in the shadow of the gallows, first to Hickock, who grinned and shook hands as though we were standing on a station platform at the end of our long train ride, then to Perry, who kissed me and said: "Adiós, amigo."

And so, like their victims, they perished.

As for the landscape, the stark earth upon which this tragic design was inscribed, that endures.

AMERICAN FASHION



Cowled white crêpe,
new lip rouge, stockings
to match a face

WE LOVE

DOUBLE-FACED YELLOW

backed with white—small yoked dress and a flip of jacket, right. By Bill Blass for Maurice Rentner, of double-faced Forstmann wool twill. Jack Gilbert earrings. Napier bracelets. All: Bergdorf Goodman. Costume: Julius Garfinckel; Neiman-Marcus. Shoes: Saks Fifth Avenue. Halston hat, to order: Bergdorf Goodman.

NEW-FACED WHITE

left, a short crêpe dinner dress. Skin aglow. Mouth lit with what could again be called lip rouge—it comes in stick form but its colour, Mayfair Pink by Estée Lauder, precisely matches the tone of one of her famously-loved rouges (the idea: why not paint the same warmth on the mouth?). Dress by Oscar de la Renta for Jane Derby, in Onondaga silk crêpe; about $245. Robert Originals earrings. Both: Saks Fifth Avenue. Dress: Halle Bros.; Gidding-Jenny; Sakowitz. Face—and legs, in a sense—by Estée Lauder. The latter's Riviera Beige makeup in a tube inspired the tinting of these stockings by Beautiful Bryans; part of the Neige series of complexion-coloured stockings.

PENN

Dress and jacket, yellow flipped to white, white straw hat

AMERICAN FASHION WE LOVE

BRIGHT YELLOW HAT

Below: In black and white silk, a fresh dot-form—oval-shaped—for a narrow coat with bib-yoke, and a slip of a sleeveless dress. Coat and dress by Oscar de la Renta for Jane Derby, of Fisher & Gentile fabric. Jack Gilbert earrings. K. J. L. bracelets. Christian Dior stockings. All at Bergdorf Goodman. Costume: Nan Duskin; I. Magnin. Shoes at Saks Fifth Avenue. The yellow straw hat for Jane Derby by Halston, to order at Bergdorf Goodman. *Opposite:* Snowflake geometry in black-and-white wool tweed for the easiest young suit in the world—no inner construction to the jacket, gathered skirt. By Originala; at Bonwit Teller; Gidding-Jenny; Frost Bros.; I. Magnin. Grandoe gloves; Van Raalte stockings; both at Bloomingdale's. Richelieu earrings. Golo shoes. Yellow kidskin fedora by Irene of New York.

Oval dots, a yellow cloche, and whitened stockings

PENN



Geometric tweed with a yellow fedora, checked gaiters

AMERICAN FASHION WE LOVE

SNAPDASHIO BROWN

Below: Biased terra-cotta linen for a small belted overblouse; pink gabardine for the suit it belongs to. By Jacques Tiffeau for Tiffeau & Busch; Moygashel linen, Anglo wool. March 1 at Saks Fifth Avenue; Halle Bros.; Dayton's; Neiman-Marcus. Richelieu earrings. Phoenix stockings. Kislav gloves. Irene of New York hat.

Right: Little slip of a day dress in tobacco-brown wool jersey, patch pockets flapped on the hipbone. By Monte-Sano & Pruzan. About $250. Marvella earrings. All: Bonwit Teller. Dress: Hutzler's; Montaldo's; I. Magnin. Crescendoe-Superb gloves. Christian Dior stockings. Lilly Daché hat. Pumps from Saks Fifth Avenue.

Brown linen top with a pink suit, bright yellow hat

PENN

Brown jersey slip of a dress with a pink hat and buckled pumps



AMERICAN FASHION WE LOVE

SNAPDASHIO BROWN,

Left: Double-faced camel-brown wool, striped inside, stripped for action—no sleeves, no collar; with a pinstriped T-shirt to match the lining. By Ben Zuckerman. Saks Fifth Avenue; Rich's; Neiman-Marcus. Marvella earrings. Phoenix stockings. Adolfo hat. Pumps from Saks Fifth Avenue.

GREY WITH BROWN

Right: Small soft suit of grey wool flannel, delicious with a sleeveless Fibranne top of honey-brown banded in white around the waist. By Christian Dior-New York. Bonwit Teller; Julius Garfinckel; Gidding-Jenny; Frederick & Nelson. Necklace by Star of Siam: Henri Bendel. Halston hat, to order at Bergdorf Goodman.

Brown sleeveless suit over pinstripes, with pink helmet, white racing gloves



Grey flannel suit with a honey-brown blouse, a big straw roller

Soft and easy—this spring's suit, jacket light as a little sweater

Smocked calico blouse for the soft and easy suit

AMERICAN FASHION WE LOVE

UNCONSTRUCTED SUIT—

shape cut and sewed to stay, without stiffening. Lining, perhaps, but no inner bulwarks—no muslin, no canvas, not a horsehair anywhere. The result: suits—or coats—with the easy lightness of sweaters. Firm but soft. Un-bulky. Ready to roll.

Left: Lithe young grey flannel suit; the jacket soft and unconstructed—that's it, *above,* rolled up under the arm of a navy-and-white cotton calico blouse, smocked at yoke and cuffs. Suit by Originala, of wool flannel; at Henri Bendel; Nan Duskin; I. Magnin. Racing gloves, by Hansen; at Bloomingdale's. Blouse by Ship 'n Shore; $5 at Macy's; Famous-Barr. Wig by Vidal Sassoon.

Right: Pink in double Tattersalls on cream, double-breasted, standoff collar, high pockets, dirndl skirt. Everything lifted, soft, unconstructed. Suit by Originala, of Anglo diagonal wool; at Saks Fifth Avenue; Halle Bros.; Gidding-Jenny. Cream felt hat, pink bow, by Halston; to order at Bergdorf Goodman. Both pages: shoulder bags, by Bagatelle, at Bergdorf Goodman. Necklace by Bergère. Gloves by Grandoe.

PENN



The soft and easy suit —
Tattersall checks,
pink on cream

Pale pink—smallcoat with back belt, deep vents

AMERICAN FASHION WE LOVE

PALE SMALLCOATS

Left: A pale pow of a coat in pink twill with easy narrowness; single row of buttons in front; back belt buttoned above deep slashes. By Frechtel, of Anglo worsted twill; about $245. Lord & Taylor; Marshall Field; Harold's; I. Magnin. Roger Van S earrings; at Altman's. Castlecliff enamelled bracelets. The brown helmet by Adolfo.

Right: Small and great—coat of face-powder peach, over a one-piece smalldress with matching peach skirt, cowled top of pink. Coat: double-breasted, notched collar. By Donald Brooks, of Anglo worsted gabardine. Kenneth Lane earrings. Both: Saks Fifth Avenue. Costume, also at Harzfeld's; Sakowitz. Round-the-Clock stockings. Hat by Halston, made to order at Bergdorf Goodman. Both worsted fabrics, loomed in America.

Pale glow—smallcoat,
smalldress,
sunrise colours

PENN

Windowpane checks in
beige and white with
a white crêpe blouse

AMERICAN FASHIONS WITH LOVE

SMALL SOFT SUITS—

easy jackets, short jumping skirts, [illegible] kind of charm.

Left: Beige-and-white windowpane checks, small cropped jacket, pointed skirt (Earl Lee at Bloomingdale's, white crêpe blouse. About $80. At Lord & Taylor: Julius Garfinckel, Bigelow, Nicholas Ungar, Darby Wellesley scarf. $8.95. Soft, easy pale-tan jacket, trimmed in black, and a slim pale-tan skirt (Ohana Jalvo); black-crêpe [illegible] top. About $60. Lord & Taylor; Jordan Marsh, Boston; Frances Berry Joseph Magnin, Capezio [illegible] British Green Arrow flats. Both pages: hats from M. S. Couture's Caviar Collection, of Aprad and rayon. Both suits by Haltom, to order at Bergdorf Goodman.

Black frog closings on pale beige turtleneck top in black crepe



AMERICAN FASHION WE LOVE

THE SMALLDRESS—straight-falling, unwaisted, soft as a slip—two versions of the dress of the year. *Left:* Grey jersey with a deep yoke and buttons in front, little V cutout in back, lots of dashing-around room. Of Jasco wool jersey, knitted in America. Coiffure: Jean Paul, House of Revlon. *Right:* Cut away at the shoulders, squared out under the arms—the smalldress in navy wool crêpe with a turtleneck collar pulled up from a bib yoke, hem briefed up on navy stockings. Of Anglo wool crêpe, loomed in America. Both dresses by Jacques Tiffeau for Tiffeau & Busch; each about $160. Delivery end of February: Lord & Taylor. Ariadne stockings. Coiffure: Ruel, Coiffures Americana.

Smalldress—
pale-grey jersey with
a buttoned yoke



PENN

Smalldress — cutouts
of navy blue
worn with navy stockings

Sleeved blue smalldress, yoked and jewelled

Sleeved white smalldress gathered on jewelled bands

AMERICAN FASHION WE LOVE

THE SMALLDRESS

Far left: In the softest of blues, the softest silk smalldress spilling briefly from a tiny curved yoke, with mounds-of-brilliants for buttons and low slit pockets. About $235. The long dangling earrings, by Mimi di N. *Left:* White silk jewel of a dress, already jewelled with white and crystal beads at the neck and cuffs. Both dresses, left, by Geoffrey Beene. At Lord & Taylor; Dayton's; Neiman-Marcus; I. Magnin. Kenneth Lane earrings. *Right:* Stitched neckband and full banded sleeves on a very small gathered dress in bright bubbly pink wool éponge. Worn with white pearls, whitened net stockings, a hank of plaited-up hair. Dress by B. H. Wragge; about $100. Charles Elkaim earrings. All: Bonwit Teller. Dress, also at Julius Garfinckel; Rich's; I. Magnin. Coiffures on both pages, by Ruel of Coiffures Americana.



PENN

Sleeved pink smalldress with a stitched neckband

AMERICAN FASHION WE LOVE

THE SMALLDRESS

Left: Pale-blue wool smalldress with welting—sleeveless, narrow, with welted seams and slanted yoke; small tailored coat to match. By Harvey Berin. About $250 at Saks Fifth Avenue: Wm. H. Block; Neusteters. Kramer earrings. Coiffure: Ruel, Coiffures Americana.

THE SMALLEST COAT

Right: Sleeveless fly-front coatdress with welted edges, a tiny detachable cape covering the shoulders. Of white-ruled Shetland wool, marvellous with cocoa suède gloves, white felt hat. By Trigère. K.J.L. earrings. Both: Bergdorf Goodman. Dress: Stanley Korshak; Dayton's. Adolfo hat. Roger Faré gloves.

The smalldress, pale blue and welted, with a small matching coat



The small coatdress with a tiny cape for sleeves



Jersey smalldress:
gold wool,
small-of-the-back belt



Fly-front smalldress:
beige silk crêpe;
smock-tie, smock sleeves

AMERICAN FASHION WE LOVE

THE SMALLDRESS

Left: Smalldress like a schoolgirl's pinafore — button-shoulders, spurts of gathers at a high, round band, and a loose little tie in back. By Nina Ricci-New York, in gold Jasco wool jersey knitted in America. About $145. At De Pinna; Hutzler's; I. Magnin. K.J.L. earrings. *Above:* The painter's smock, collar, tie, sleeves and all, done in the easiest medium around—silk crêpe; a fly-front trues the small and breezy line. Small smock by Larry Aldrich, in beige silk. About $160. At Lord & Taylor; Hudson's. Both coiffures: Ruel of Coiffures Americana. *Opposite:* Pink and navy blue jig-jagged together in vivid geometry. Smalldress by Laurence Gross of wool jersey. About $45. At Altman's; Woodward & Lothrop; Himelhoch's; Jordan Marsh, Florida. Coiffure, this page: Jean Paul of the House of Revlon.

PENN



Geometric smalldress:
pink angled obliquely
on navy-blue wool jersey



THE *Sound* OF MAKEUP

BEAUTY *bulletin*

Listen—with your eyes, your hands, your skin, your ears. Some of the most valuable makeup and skin-care advice you'll get today has to be *heard* to be understood. Heard in person, with every sense tuned up to register, select, and store away the facts. The teaching-machine may be the big tomorrow in general education, but in beauty the reverse is the news. What women seem to want now—want more and more each day—is personally-peopled beauty advice. And people who need people are getting to be the luckiest people in the world. Seen live, in department stores, drug stores, beauty salons, in everything but used-car lots these days, are cosmetics advisors and demonstrators ready to psych out your skin, re-outfit your face, teach you how to handle makeup tools, pare down fake eyelashes—and hurt your feelings if necessary. They're also ready, ripping ready in some cases, to make a sale. Naturally. Giveaway advice is not their sole business in life, nor is cadging yours, we assume.

Which takes us to the hmmmmm of the matter. To be dealt with individually in a concern as individual as your skin and your makeup (and by the way, skin and makeup are quite inseparable considerations) is ideal. As ideal as having a fitter supervise every dress purchase you make. But as new hordes of experts are let loose upon the face of the nation, women ought to think about taking a smart pill before going out on a face-shopping trip. Here's what we've discovered about makeup experts as a group.

There are some very great makeup experts. The only way to find out for yourself is to try them. But—and we think no one will argue the point or send for the lawyers—no makeup expert is infallible for everyone. Many makeup specialists have specialties which may have been acquired quite unconsciously (there's the makeup expert who is great for camera makeup but not flawless for daily life; the one who imagines everything in terms of city chic but doesn't know country light from Kleig). Some makeup people just haven't a clue of what it's like to be you; some live in a dream-world in which women have nothing to do but do their makeup. Then, there are those who have no real sympathy for the woman who isn't young and beautiful; others who sincerely can't empathize with the young (it strikes us that they may have a few such articles at home, ever think of that?). But one of the group will have what amounts to a knack for you—and from each and all, no matter what, you stand to learn something. Even what *not* to do.

Be on the lookout for (or rather *against)* the so-called makeup marvel who cares not a whit about your skin. It is a fact that no makeup will perform well—hold its line, its colour, et cetera—unless the skin has been suited in the makeup choices made for it; unless there's concern for skin-care and cleanliness. Be on guard against unhygienic brushes. Be aware that there are "touching"laws; in some states, it is against the law for anyone except a duly licensed cosmetologist to touch a client's face. Be alert to the *taste* of the expert; if it's a woman, how does *her* makeup look? (Heavy-looking makeup is a tip-off to un-modernity.) Another thing, and this must be said very carefully by us, or it may be misunderstood by you: contouring—the creation of light and shadow in makeup—is an interesting and important makeup contribution. The makeup expert whose *whole* philosophy is keyed to cosmetic dodges that "correct" your face, however, will almost (Continued on following page)

BEAUTY *bulletin*

(Continued from preceding page) certainly miss the point of your face. Brown shadowing can be good; white highlighting marvellous. But the determined remaking via makeup of every feature on a face "to bring it into balance" is a bore. (A messy bore, if you touch your face habitually or tend in conversation to lean your face on your hands.) The good makeup of today is clean, light, fairly quick in the doing. If it's plastic surgery you want, don't go to the makeup kit; go to a plastic surgeon. Seriously. . . .

We've watched the crowds that have occasionally brought forth the police when a touring makeup expert has made a publicized visit to a famous shop. We've visited the "boutique" drug stores and watched the makeup counselling across the counter. We've visited the schoolrooms of the great cosmetics houses where the education of sales personnel and demonstrators is a lifetime and long-time work. And we've been made up by almost every great makeup name. What fascinates us, unfailingly, is not merely the end result, but the talk along the way. The informal comments, the asides and personal observations—*the sound of makeup*. Cosy, rather quiet, flecked with surprise—and occasional inaccuracy—makeup-in-person has become a part of the national sound track. Reproduced here, that sound track—the authentic murmurs and comments of one experienced makeup theorist caught in the tape-recorded act of making up some faces we know. . . . ● The blood is the beauty stream. It does all the repairing of skin. You should render your whole skin clean and clear and bright. ● If time permits, I like to see a masque used every day. It decongests the skin. ● I like a skin cleanser that has an antibacterial agent. Bacteria ages skin. It can enlarge the pores. Just as bacteria causes cavities in teeth, I believe bacteria can cause cavities in the skin. ● For the lubrication of skin, I never like to see cream stay on for more than twenty minutes. In my opinion, a long stay can give your skin indigestion. ● Now, I am guessing that you have low blood pressure. People who have low blood pressure often have a little tendency toward whiteheads. People who take a lot of tranquillizers have this tendency, too. Their skin gets tranquillized; it becomes inert. ● When you feel tired and look tired and want a quick pickup, splash a lot of cold water on your face and drink of glass of cold water. This rushes a glow of circulation to your face. ● Only when you have cleansed, rinsed, lubricated, and stimulated your skin are you ready for makeup. Know your skin. Choose the products that agree with its type. ● When you apply moisturizer before makeup, always pat lightly. Never put pressure on any part of your facial skin. ● The skin should be the background of the features. Skin looks too flat if you can't see some texture through the makeup base. ● Every woman ought to have at least two foundations plus a lighter one for evening. ● Don't forget to put some foundation on the tips of your ears. Behind your ears, too, if you're wearing a shorter haircut. ● Your neck is the most vulnerable part of your face. It discolours, shows age. I believe in making it up, then removing the excess makeup with a damp towel. ● Always cleanse your makeup as you go along. Remove excess carefully. For small areas, I pick up the excess with a cotton-tipped orange stick. ● At hairline and in the eyebrow line, remove excess makeup with special care. Hair has a scale-like structure and it hoards colour. That's why, when women make up their eyebrows hurriedly, they sometimes find their eyebrows going much darker than they expected; the hair gobbles colour. ● Any corrections in the way of foundation, contouring, et cetera, should be done before you powder your face. ● If you were florid, I would correct with a little green undertone in your foundation. If you were sallow, I would use more pink. Your skin is a nice creamy beige, but I'm going to shadow these two little jowls right here with a darker foundation. ● Every face has two distinctly individual sides. As the face grows older, the differences become more pronounced, with intellectual activity seeming to strengthen the right side. The difference between the two sides gives a woman's face piquancy; it shows she thinks. ● Never use blusher on areas where pores are enlarged.



the Sound of Makeup

But for anyone past fifty, blusher all around the edges of the face is a must. ● The purpose of eyeliner is to make the lashes look dense. Be sure to get your eyeliner right into the roots of the lashes. ● If you've drawn your eyeliner too wide or crookedly, correct it with the application of a little foundation touched on a cotton-wrapped orange stick. ● Never tweeze your eyebrow until you have pencilled it. Pencil its shape, then tweeze out what you don't want. ● Never lie down to



have your eyebrows plucked; the face assumes an entirely different expression when the head isn't upright. ● To separate and widen the eyes, put some white on the bridge of the nose. ● A mascara brush must be almost dry; dry your brush on a tissue to remove excess moisture, then stroke the lashes to separate them. ● A liquid eyeliner is best for someone who has wrinkled eyelids; it's thinner and doesn't cake up. ● To brighten the eye, put a little blue pencil under the lower lashes, then dissolve this line with cotton-wrapped orange stick. You get a hue, not a colour this way. ● A brown eye shadow, which is used to contour the eye, is used differently on each person, depending upon the shape of the eye. If a person has a bulging eye, you apply brown shadow on the eyelid to recede it. With a well-set eye, you simply apply it in the fold of the eye. If a person has a sunken eye, or very little lid, you apply white on the eyelid, then brown above, then more white above, creating a contour. ● A tense mouth makes for wrinkles around the mouth. If you're tense, just drop your jaw a little, enough to allow the tip of your tongue to touch the edge of your teeth, like a baby's pacifier. It will help you to relax. . . .

The above-quoted theories were taken from the tape-recorded talk accompanying three separate one-hour makeup consultations with Aida Grey of Beverly Hills, whose salon sees an average of two hundred faces each day ("On a Saturday before a big party, make that three or four hundred . . ."), and is in those parts a local landmark—sight-seeing buses point it out. Although we do not hold with all of her theories (which is quite typical of us), we consider Mrs. Grey representative of the real makeup expert: she is serious. . . . We hardly have to tell you the whereabouts of some of America's other gifted makeup hands: at Elizabeth Arden, Pablo, jewel designer of faces and eyes; at House of Revlon, Mr. Lawrence, able, subtle, wonderfully understanding of how to make up an older woman without making a fool of her; at Saks Fifth Avenue in New York and Beverly Hills, the splendid Evelyn Marshall; in Hollywood, the cinematic genius, Hal King of Max Factor. And at countless famous salons and shops across the country, experts trained for action by such exigent masters as Charles of the Ritz (to man a Ritz powder bar, a woman has really studied for the bar; you can bank on that). . . .

ILLUSTRATION ABOVE: A STUDENT'S STUDY FOR VISUAL DESIGN COURSE, MASSACHUSETTS INSTITUTE OF TECHNOLOGY, FROM "EDUCATION OF VISION," EDITED BY GYORGY KEPES. COPYRIGHT © 1965 GEORGE BRAZILLER, INC.

AMERICAN



CHARLES WUORINEN AND HARVEY SOLLBERGER AT COLUMBIA UNIVERSITY'S ELECTRONIC MUSIC CENTER. BELOW: A NEW-MUSIC SCORE

THE NEW MUSIC

The sound is tight, relentless, asensual. It can be painful for ears accustomed to Mozart opera and Schubert song. While the avant-garde in painting and sculpture has swept much of the public along with it, composers Harvey Sollberger, Charles Wuorinen, Morton Subotnick, and others are hardly known, except in the most sophisticated musical circles.

The musicians currently at work extending the nature and limits of music are generally unconcerned about what the masses want. They form a brilliant, intellectually oriented group with no desire to communicate anything to anyone unwilling to learn their language. Their music is not designed to be expressive in the old-fashioned sense. (Some of their critics feel these works are non-melodic, non-harmonic, rhythmically pulverized sounds.) Its creation is motivated by a fascination with structure, coherence, and understanding, and these men work at their craft in a deadly serious way.

Behind this new music, which is usually written for small groups of conventional orchestral instruments, lies an attack on tonality which, in its assignment of a definite hierarchical position to each note of the seven-note scale, had been the organizing principle of music until 1900. Wagner revolted against this principle; as an appropriate background to his orgiastic libretti, he used a chromaticism that created a wavering, restless, agitated tonal scheme. Schönberg went farther. Semitones were no longer to be used only as ornaments in the tonal structure; each of the twelve notes was to be of *equal* importance. His essay, "Composition with Twelve Tones," contained the most important musical idea of our time. Igor Stravinsky, Charles Ives, Edgard Varese, and Anton von Webern were other original, courageous pioneers whose explorations with sound and system contributed to the milieu in which such diverse figures as Pierre Boulez, Stefan Wolpe, Elliott Carter, Milton Babbitt, Lukas Foss, Gunther Schuller, and many dozens of younger composers are comfortably at work today.

One of the most distinguished gatherings of new musicians is the Group for Contemporary Music at Columbia University, presided over by two composers, each twenty-seven: Charles Wuorinen and Harvey Sollberger. Sombre and acerbic in their manner, both are still men of considerable charm. Wuorinen, a brilliant pianist, is tall, slender, pale, unmarried. Sollberger, a gifted flutist, comes from Iowa, is massively moustached, and married to a flutist equally proficient in the new music. The Sollbergers join Wuorinen in a social life that is largely bound and motivated by their aesthetic commitment—seldom attending traditional concerts, often spending summers at work in town. Wuorinen conceives of extra-musical activities as noxious; hunting, fishing, and boating are "administratively complex hobbies. I can't bear them."

The two composers met while studying composition at Columbia. In 1962 they formed the Group because they found from their own performing experience that, "Traditionally trained performers often were incapable of understanding, and unwilling to under- (Continued on page 195)

BY JOAN PEYSER

PHENOMENA



ALBERT AYLER



GRACHAN MONCUR, III



ARCHIE SHEPP



CECIL TAYLOR

THE NEW JAZZ

A new jazz generation is radically changing the sound and substance of the music. The names of these revolutionaries are only beginning to be known outside their dissident cadres—Cecil Taylor, Ornette Coleman, Archie Shepp, Albert Ayler, Grachan Moncur, III, and Anthony Williams, among others. They seldom work in the established jazz rooms, but they can be heard in such refuges of the new Bohemia as Slug's in New York's "East Village," the Café Montmartre in Copenhagen, loft parties in Greenwich Village and their equivalents in other big American cities, and increasingly on recordings.

To much of the older jazz audience this acutely current jazz is traumatic. The jagged, careening melodies are too difficult to follow, let alone hum. The shifting, splintered rhythms are not for finger-snapping. And the often harsh, scraping, screaming sounds seem brutal. But there is a growing public for the new revolutionaries. Their listeners are the more adventurous young, including many in college; other artists, particularly painters; and intellectuals, particularly black dissectors of the society at large.

The audience for the new jazz consists of those who identify with the musicians' insistence on more freedom and with their determination to be people rather than personnel. Jazz has always been individualistic, but never more so than now. And while in the past jazz musicians could be loosely compartmentalized into advocates of particular styles, each of the major new revolutionaries is beyond category. He is his own constantly changing principality.

The rebels, however, do share certain basic goals. In addition to a passion for freedom that requires breaking through previous jazz traditions, there is also an electric intellectuality among most of these players. While feeling is their obsessive priority, they are also highly articulate verbally—about their music, their country, and themselves. The Negroes among them, for example, regard themselves as part of the awakening of the American black man to the value of his total heritage. Although whites too are part of the new jazz Jacobins, nearly all the more influential creators are Negro.

The social thrust in the present jazz revolution is reflected in its original compositions. Tenor-saxophonist/composer Archie Shepp, who recorded a threnody for Malcolm X *(Malcolm, Malcolm—Semper Malcolm)*, explained: "Malcolm knew what it was to be faceless in America and to be sick and tired of that feeling. And he knew the pride of black, the *négritude*, which was bigger than Malcolm himself." And that work of Shepp pulses with Malcolm-like rage, bitterness, sorrow, and hard rising pride.

Until recent years, many young American Negroes were ashamed of their distant African antecedents, viewing them, as did whites, as savages. Now, as they learn of the existence of complex African cultures during centuries when Europeans were barbarians, black intellectuals find psychic sustenance in Africa. Flutist Prince Lasha and alto-saxophonist Sonny Simmons, for instance, collaborated on *Congo Call*, a series of impressions of and a tribute to the resourcefulness of African tribal music. And when young trombonist Grachan Moncur, III, wanted to write a euphoric piece, he called it "Thandiwa," after the word meaning "beloved one" in the Zulu language.

Not all of the new pieces are explicitly bound to black pride or militancy. Some of the music is non-programmatic—that is, rather than distilling particular places or moods, it experiments with new textures, new combinations of instrumental timbres, new rhythmic designs. This kind of exploration, however, is not academic. As (Continued on page 197)

BY NAT HENTOFF





In the wonderfully exhilarating Kennedy years, there was a special, recurring moment for which amateurs of human comedy always waited with amused anticipation. Those years were a time of gaiety, as well as a time of memorably fruitful high purpose; and the gaiety often found expression in large, cheerful parties. They were young parties—after the young President, the most admired and sought-for men were Robert Kennedy, still in his thirties, and McGeorge Bundy, barely in his forties. And the special moment that was always worth waiting for came when everyone finally went in to dinner, and the women once again observed that the envied place between the President's brother and his chief assistant had once again been allotted to Alice Roosevelt Longworth. The youthful beauties might gnash their teeth, but Alice Longworth, at just under eighty, was well known to give her two customary dinner companions more pleasure than anyone else. And in any case, the rapid, mocking and incisive exchanges in the Kennedy-Bundy-Longworth corner soon drowned out any disagreeable sounds of feminine envy.

It is certainly an exaggeration to say that Mrs. Longworth has given more pleasure than anyone else for rather more than eight decades. For one thing, according to her own testimony, she was a perfect tartar as a child. For another thing, she is notably capable of inflicting acute pain when the whim seizes her. (Consider, for example, poor Thomas E. Dewey, about whom she inquired, with an air of venomous bewilderment: "How *can* the Republican Party nominate a man who looks like the bridegroom on a wedding cake?") But from her exciting, willful girlhood in Theodore Roosevelt's White House down to the present time, much more than half a century later, she has always given more pleasure than anyone else whenever she has wished to do so. In all these years, there has never been a moment when the dull, the stuffy, and the second-rate did not fear and envy her; and the quick-minded, the intelligent, the lively and the young did not seek her out, for the sheer joy of her company.

The question is, why? It is easy enough, after all, to be a leading personage among "the loved and envied" when you are a President's beautiful and vivid daughter. But it is a bit different when you are a woman entering your ninth decade, and quite without the splendid and imposing trappings of great power or vast wealth. If Mrs. Longworth were anyone but Mrs. Longworth, in fact, she might well have been put down, twenty years ago and more, as "poor eccentric Alice, so brilliant when she was young—sad, isn't it?" She carries idiosyncracy, you must understand, to the outer permitted limits. Her house, for instance, is certainly very comfortable; and her table must be the last in America that offers good *American* food in the pre-First-World-War way. But the fact has to be faced—the memorabilia of her long, rich life have accumulated in what can only be described as a luridly persistent manner; she herself ruefully calls one upstairs chamber "my Collier room," after the New York recluses who never threw anything away. Her habits, too, are half those of an eccentric recluse; for she may see the world at lunch or dinner, but she then sits up alone, endlessly reading, mostly history and philosophy, until the dawn breaks, and the clock strikes six A.M., and her usual bedtime has been reached.

What, then, is her secret, which would be so useful for others to know? One part of the answer is clearly guts. She has been through some very bad patches, but she has never asked for sympathy (and has more than once bitten the hand that too effusively offered it). After a bad patch, it is a sight to see her entering a roomful of people young enough to be her (Continued on page 204)

WASHINGTON'S OTHER MONUMENT

Alice Longworth

BY JOSEPH ALSOP

CECIL BEATON





CECIL BEATON

WASHINGTON'S BYZANTINE EMPRESS

Mrs. Robert Bliss

BY JOHN WALKER

DIRECTOR, NATIONAL GALLERY OF ART

Mrs. Oliver Wendell Holmes said Washington society was full of famous men and the women they married when they were young. There are, however, Washington marriages in which husband and wife are equally famous. Mildred and Robert Bliss both achieved renown in diplomacy, collecting, and patronage of the arts. They were stepsister and stepbrother, so that, from childhood until Robert Bliss died in 1962, they had created and shared their lives together. Their friends spoke of them as "Milrob."

During their nomadic years as diplomats, chiefly in Paris, Stockholm, and Buenos Aires, they collected works of art. For a time they sought the representative masterpieces which would stand for a great culture. However, their friendship with Royall Tyler drew them increasingly toward those "Monuments of unaging intellect" which formed Byzantine civilization.

In 1920 they acquired a property in Georgetown which they named Dumbarton Oaks and which they determined eventually to make the greatest centre in the world for Byzantine studies—historical, theological, and archaeological—from the fourth to the fifteenth centuries. To carry out this plan during their lifetime meant a sacrifice. It meant giving to Harvard University the house and gardens they had so lovingly created. Gone were the wonderful house parties, the private concerts, the tennis courts and swimming pool, the walks on acres of secluded paths. Instead, their fortunes were devoted to the assembling of a great library, to additions to the collections, and to making possible professorships and fellowships. They themselves moved to a smaller house nearby, while their friends, who vicariously shared in the sacrifice, wistfully lamented that the Blisses could ever have given up so much they had loved.

When in the nineteen-fifties Dumbarton Oaks was successfully established, "Milrob" developed a slight divergence of interest. It was only a matter of emphasis, for each partner participated in the other's activities. Mildred Bliss devoted more time and thought to the gardens of Dumbarton Oaks, which she and Beatrix Farrand had designed together. And also to forming one of the most distinguished libraries in the United States for horticulture and garden design. Her accomplishment was recognized when she was awarded The Garden Club of America's Achievement Medal. Robert Bliss became one of the world's foremost private collectors of pre-Columbian art. In 1963 Mildred Bliss inaugurated two wings to house her husband's pre-Columbian collection and her own collection of horticultural prints and books. Thus these remarkable partners made possible a community of scholars; and collections, libraries, and gardens for their unique environment.

To do all this more than money was needed. Partnership was important, but also there was the extraordinary drive and determination of one of the partners, Mildred Bliss. Often people come to look like the objects they love. Her slim body, her erect and beautiful posture, her sensitive, delicate features evoke the ladies of Byzantium as we see them in mosaics, ivories, and miniatures. She is recognized as Washington's Byzantine empress.

She has always been drawn to Asia Minor. When she was over eighty, she decided to visit the new excavations at Aphrodisias, but she did not travel like a Byzantine empress. For several days she stayed with the Turkish archaeologist in charge of the dig. There was no running water and the bathroom facilities would (Continued on page 194)



PRIVATE WORLD

ABOVE: PICNIC TREK TO THE WOODS: MR. AND MRS. COOPER, CHRIS, AND STAN

GLORIA VANDERBILT COOPER, IN HER STUDIO AT FARAWAY.

RIGHT: A FAVOURITE "STILL LIFE" BY MRS. COOPER—WHITE ROSES, BROCCOLI, ZUCCHINI, AND LETTUCE NESTLED IN WICKER





THE CONNECTICUT HOUSE OF MR. AND MRS. WYATT COOPER
— WHICH MRS. COOPER "INVENTED AND THEN FOUND."

"The essence of the whole place," said Mrs. Cooper, "is having the dream and then finding it." . . . There it is—moments apart from the explosive rush of America's Eastern seaboard—a wooded sixteen-acre stretch of green stilled by the mesmerizing vibrato of the Mianus River; a cache of fortifying calm where the children spend their summers adventuring and picnicking, where Wyatt Cooper writes, and Mrs. Cooper paints. Some of her canvases—the signature is Gloria Vanderbilt—will be shown in April at New York's Hammer Galleries. Mrs. Cooper came upon Faraway's towered stone house—originally a gatekeeper's cottage—after a summer's search by station wagon. The image in her mind's eye was another tower house in an old English print which hangs now in the living room at Faraway. The curved dining room—spacious and open to the sun—she added to the original rather small, deep-walled house. Rising beyond the house are a cottage for children and guests, a pool and gazebo, and on the highest point of land, Mrs. Cooper's studio, all wonderfully in character with the tower house though not at all like it. . . . "One finds things without looking for them," Mrs. Cooper has said. Which discounts the vivid perception revealed by the special pleasures of Faraway—clutches of memorabilia unexpectedly juxtaposed by Mrs. Cooper, her flower and vegetable bouquets fresh from the garden, the gingham sheets scented with pomander. Discounts, too, the fascinating (Continued on page 187)

TONI FRISSELL

PRIVATE WORLD

ON THE GREEN LAWN AT FARAWAY,
MRS. COOPER WITH HER SON CARTER—"THE COOP."
AND LEFT, MRS. COOPER IN THE RUSH OF MIST
FROM FARAWAY'S WATERFALL.

TONI FRISSELL

LUNCHEON ON THE LAWN
BENEATH THE APPLE TREE'S SUN-DAPPLED SHADE



MRS. COOPER'S GARDEN HAT AND SHEARS

FARAWAY'S KITCHEN, RIGHT: POLISHED WOOD, GLISTENING PORCELAIN. BELOW: A BUFFET SIDE-TABLE, SET FOR DESSERT ON THE TERRACE





TONI FRISSELL

VOGUE, February 1, 1966



PRIVATE WORLD

mélange of her house in New York—huge family portraits of the Vanderbilts mixed with contemporary paintings and photographs, a chattery fountain in the hall, grey wallpaper ribboned with red velvet in the dressing room, and the comfort and courtesy of a good tea tray. Details interest Gloria Cooper enormously—the look of wood, wicker, and shells, for instance, with all the textures and tonalities unrelated and yet completely related. Related is the key word; she never loses the big picture, never ceases to be open to new impressions though they may prove hostile. . . . It's almost unfair that her looks are so great, a combination of fragility and strength that's very American. Refreshingly, she knows what's banal and says so, using just that word. When Gloria Cooper says, "there's something about the taste of caviar and champagne . . ." and then quirks up her face and laughs before anyone else laughs, it's the top. Friends and sometimes offhand acquaintances seem coloured in a new way by her apparently endless willingness to take pains with them as well as with everything else in her life. Like Eliot's Elizabethans, she has "intellect at the tips of the senses." The flow sets up a quiet instant flattery that makes people feel her attention focused just on them; her extraordinary calm for a time seems theirs. Whatever actually happens is as natural and unobvious as her breezy greeting to her year-old son, "Hello, Super Duper Carter Cooper." . . . Although she has a winter studio in New York, summers at Faraway, beginning "when the dogwood comes out," provide most of her painting time (Continued on page 190)

PRIVATE WORLD of pleasures in the small, cosy rooms of the old house: A favourite pursuit, *above:* Christopher reading to the family in the sun-surged yellow study. *Above right:* In the guest-room window a flower painting hangs above a small commode with seashell figurines, berry basket; a book held open by a large conch shell. *Centre right:* The print of the English tower house that led to the search for Faraway. *Right:* Mrs. Cooper's writing table at the top of the tower stairs.



Mrs. Cooper dressed for gardening, *above*—her image reflected in the mirror that hangs in Faraway's flower-banked hall. *Left, above:* Her dressing table with makeup palette, some of her grandmother's silver, a Victorian mirror with a ring box in the frame. *Centre left:* Mementoes and small treasures—pressed flowers under glass, 1825 sampler, a seashell house, Mrs. Cooper's snapshots of Stan—on the living-room bookshelves. *Directly left:* In the guest room, all the small comforts, a view of greenery.

TONI FRISSELL

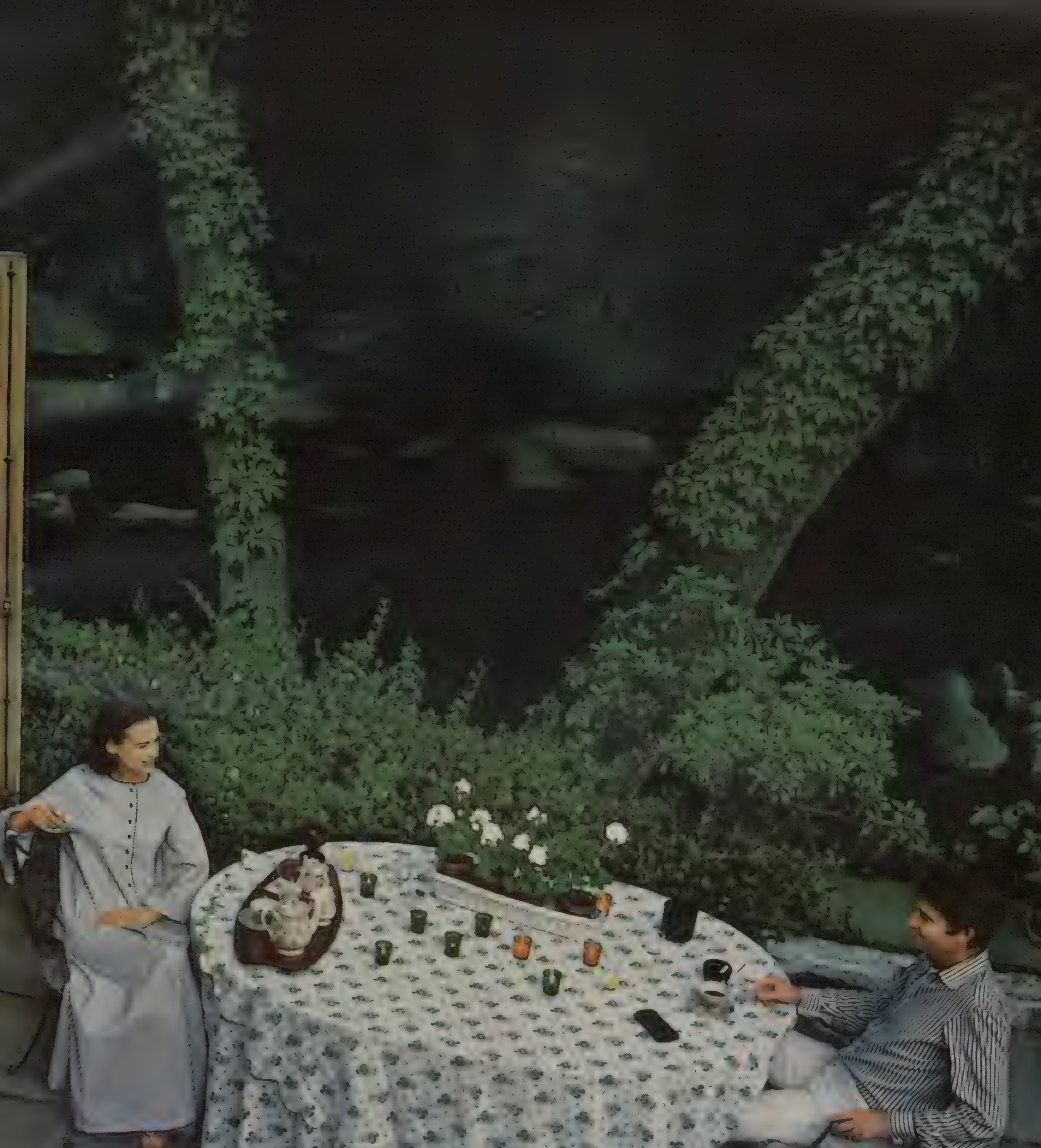
PRIVATE WORLD

and a deep reserve of leisure and privacy. The older boys, Christopher and Stanley Stokowski, sometimes entertain in the cottage —"mostly fried eggs, but they have tried pancakes." Otherwise, guests are mainly for the weekend, with meals served on the terrace, in the woods, beside the pool, and occasionally in the studio. Mrs. Cooper enjoys a go at marketing—"though I certainly don't do it all the time"—and is herself an orderly, inventive cook, though she wouldn't dream of being without Nora who has managed her kitchen for sixteen satisfying years. (On page 193 are some of the Coopers' favourite menus and recipes, including Nora's bread.) An old friend, affectionately describing an evening with the Coopers, said recently, "It's so lovely to see her come downstairs with the baby in her arms, and then that big sheepdog Winston is all over the place, and sometimes the boys take the baby in their laps . . . things go milling on around her and she remains so beautiful and calm. Of course, if she didn't *want* things milling around her, she'd change them."

ABOVE: MRS. COOPER IN THE LIGHTED WINDOW OF THE TOWER

MR. AND MRS. COOPER AT SUPPER ON THE TERRACE RIGHT, LIGHTED BY CANDLES AND LULLED BY THE SILVERY SOUND OF FARAWAY'S MESMERIZING STREAM

TONI FRISSELL



FOOD AT FARAWAY—MOSTLY SUR L' HERBE



Mrs. Wyatt Cooper's interest in food is that of a painter as well as a cook; every meal at Faraway is a delight for both eye and palate. She likes things bright-fresh from the garden, served outdoors on lawn or terrace. This summer she plans to grow her own herbs and vegetables, and start a watercress bed. One of Mrs. Cooper's favourite dishes is the salmon on the wooden dish, *above*. A Sunday morning pleasure: "Scrambled eggs and caviar; the eggs must be very light." At another breakfast hour, "homemade rose-petal jam. Wild white roses are the best, the petals picked before dawn." The boys love spaghetti, Mrs. Cooper loves to cook it. . . . "I hate things like creamed brains, and I don't like to cook roasts. I like to do the things you can add to. . . . You'd think from these recipes we live on caviar, but actually we don't."

Brunch for Two
On the Upstairs Terrace

Scrambled Eggs
made with butter in double-boiler
A Large Scoop of Caviar
on each plate
Dark Pumpernickel Bread
Unhulled Strawberries
Krug Champagne
Café filtre

Lunch for Four
Under the Apple Tree

Baked Potatoes Stuffed with Caviar
Sour Cream with Garden Chives
Hard-boiled Eggs
Slices of Rare Roast Beef
Homemade Raw Spinach Salad from
the Garden, with Crumbled Bacon
Grapefruit Ice with Fresh Blueberries
Macaroons
Krug Champagne

To stuff the baked potatoes, scoop out about ⅓ of each potato, pop in butter, and fill with a good dollop of caviar. Mrs. Cooper mixes her salads at the table—vinegar, oil, salt, and pepper mill. Lemon ice sprinkled with instant espresso coffee interchanges with the homemade grapefruit ice and berries.

Dinner for Six
In the Studio

Raw Mushrooms
Peeled and Filled with Caviar,
a dash of lemon juice on each
Faraway Casserole*
Romaine Salad
Scallions from the Garden
Nora's Bread*
Johannisberger du Valais
With dessert: Château d'Yquem

Mrs. Cooper's explicit asides: the mushrooms are served with drinks before dinner—grated onion and hard-boiled egg yolk for those who like it.

Sunday Lunch for Sixteen
By the Pool

Guacamole* and Fritos
Large Whole Salmon
served cold
garnished with watercress,
lemon, and radishes
Cheeses on a Wooden Tray
Tunbridge Wells Biscuits
Garden Tomatoes
Stuffed with Succotash
Round Loaf of Italian Bread
Hot Brandied Peaches
mixed with crystallized ginger
Whipped Cream
Cheese Cake Faraway*
Soave Wine

Mrs. Cooper cautions that the guacamole, which is served with drinks, disappears in seconds; the recipe given is for four to six people and should be doubled (or more) for sixteen. The hot brandied peaches and the cheesecake are optional, but—for a splurge—served together. Alternate for Soave: red or white Spanish wine in straw-covered carafes.

Family Dinner
After the Guests Leave for Home

Ceviche*
on Avocado Halves
Spaghetti with Faraway Sauce*
Bread Sticks
Eskimo Pies from the Freezer
(Continued on page 193)

*INDICATES RECIPE TO FOLLOW

Food at Faraway

(Continued from page 192)

Mrs. Cooper's recipe for Faraway's own spaghetti sauce ("quite unlike anyone else's," a friend recalls with gusto) is a slightly edited version—when she makes it herself, she always adds more garlic and herbs, more paste and pepper, as the spirit moves her. It can be frozen successfully and merely reheated with a fresh dash of herbs and more Ac'cent.

Faraway Casserole

Take 3 cups boned cooked chicken and arrange it in the bottom of casserole. Distribute 1 cup cooked carrots, 12 small white onions (cooked), 12 cooked potato balls, 1 cup cooked peas, 1 cup mushrooms (sliced), in the casserole on top of chicken. Make a white sauce of 6 tablespoons chicken fat or butter, 6 tablespoons flour; season to taste with salt and pepper; add 2 cups of chicken stock and about 1¼ cups of heavy cream.

Optional: 1 can cream of mushroom soup. Add to casserole mixture.

Crush 4 cups of corn flakes, toss in 4 tablespoons melted butter. Sprinkle over the casserole. Bake in hot oven (400°–425°) for about 15 to 20 minutes. (Mrs. Cooper bakes this at 500°, but watches it very carefully.)

Nora's Bread

1¾ cups of 100% whole wheat flour
1 cup self-rising cake flour
6 tablespoons wheat germ
¼ teaspoon salt
1 tablespoon sugar
5 teaspoons baking powder

Mix dry ingredients together, then cut in 2 tablespoons of butter or margarine; add 1 egg and a little milk to make a stiff dough. Turn onto a floured board and knead lightly until the side next to the board is smooth. Bake in whole rounded loaf on cookie sheet for about ½ hour (350° oven); the dough holds exactly the shape it's given, and a slashed crisscross on top will keep the crust intact. This recipe must be followed exactly.

Dundee Fluff

This recipe must be followed exactly. Beat 3 egg whites stiff. Add slowly 3 tablespoons granulated sugar and 3 tablespoons Dundee orange marmalade. Put in well-buttered top of double-boiler, cover tightly and cook for 1 hour. Never let the water stop boiling. Turn out on a warm plate and serve with the following sauce, passed separately.

Sauce:
3 egg yolks beaten with ½ cup powdered sugar, ½ teaspoon vanilla, ¼ teaspoon salt, 1 cup whipped cream, and the juice of 1 lemon. Chill well and before serving, sprinkle with ½ cup not too finely chopped Macadamia nuts.

Guacamole

2 avocados
⅛-inch slice of lemon, minced
¼ teaspoon salt
1 clove garlic
Mayonnaise
4 strips bacon
2 dashes Tabasco
¼ teaspoon chili powder
Pepper

Fry 4 strips bacon until crisp, crumble and set aside. Mash 2 ripe avocados, then add 1 finely minced slice of onion, 2 dashes Tabasco, salt, pepper, chili powder, and 1 finely minced garlic clove. Stir all together well, put into a small bowl, and cover top completely with mayonnaise so that no air reaches avocado. Just before serving, stir mayonnaise and crumbled bacon bits into the avocado mixture. This amount serves four to six people. ("Seasoning listed here is minimum," advised Mrs. Cooper. "I always add more chili powder and Tabasco—so taste as you go along and add accordingly. This can be made way ahead of time. The

(Continued on page 194)

"It's no use, Natasha, you'd better give yourself up."

"You are correct as always, James."

"It was silly of you and your organization to think you could steal the secret of the world's finest scotch."

"It was my duty, James."

"Oh, you were clever. You found the distillery off the west coast of Scotland on the tiny isle of Islay, and you saw how the finest scotch barley roasts over slow peat fires, combines with the brisk sea air. But then you made your mistake."

"How did I fail, James?"

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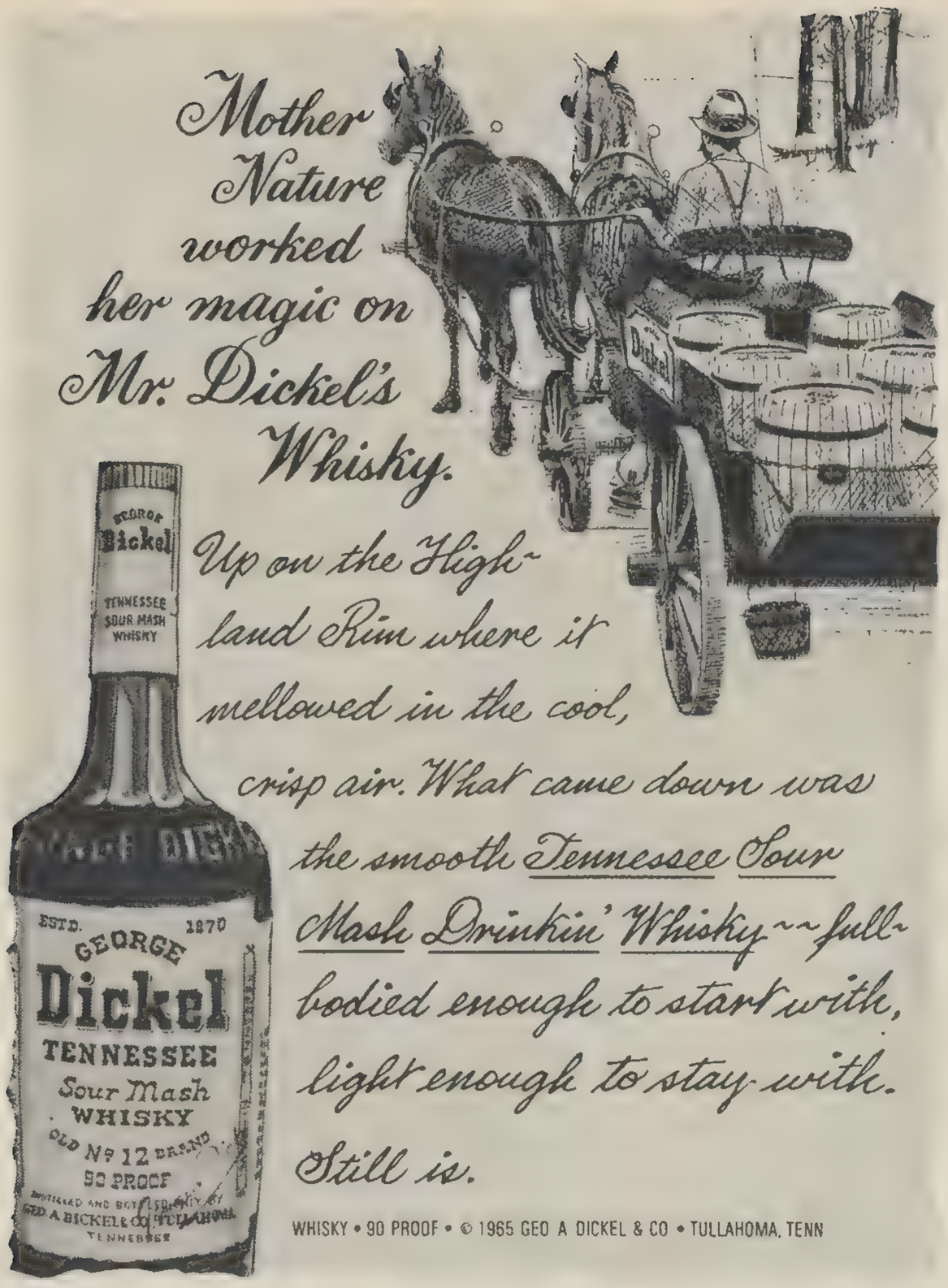
"I should have known. That is why it was disguised in a wrapper of fashionable houndstooth."

"That was no disguise, Natasha, it was a gift package available only in the most exclusive stores. Now you can find Old Rarity almost everywhere. I say, allow me to pour you a glass of Old Rarity before I do what must be done."

"I love you, James."



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Mrs. Robert Bliss

(Continued from page 181)

have been unacceptable in twelfth-century Constantinople. Undaunted by trifles like these, she pushed on to Palmyra, the realm of Queen Zenobia. While staying there she found in her bed one night a dead mouse. Nevertheless, she longs to return there: Her wonderfully inquisitive mind is joined to endurance and courage.

The stamina, which has been the reward of Mildred Bliss's well-disciplined body, once caused Bernard Berenson to remark that she must be made of asbestos and steel; into this extraordinary physical mould have been poured a love of life, a warmth of human understanding, a great gift for friendship, and an infectious sense of humour. A brilliant linguist, she is to be seen at every important diplomatic function in Washington, an effort much more physically taxing than travelling in the Middle East. No cultural event in Washington takes place without her; no charity bazaar or ball but she is there. No diplomat of a major power leaves his post without her organizing a subscription for a farewell present. In the social life of the capital she is one of the slender pillars on which rests what remains of Washington Society.

Food at Faraway

(Continued from page 193)

mayonnaise top seals the mixture.") Serve with Fritos.

Cheese Cake Faraway

Crust:
Mix together 22 single graham crackers rolled fine and a bar of melted butter. Sprinkle on the graham crackers Spreckels sugar and cinnamon—it comes in a shaker jar. After this is blended together, press mixture down in a pan with a plastic spatula. Make it a hard crust. Have oven preheated to 350°. Bake crust in 8″ spring-form pan for 6 minutes. Cool it while filling is prepared.

Filling:
In electric mixer beat together 2 packages Philadelphia cream cheese (8-oz. size) and 2 eggs, add 1 cup of sugar, and 1 tablespoon vanilla. When blended smooth, pour on crust and bake 18 minutes. Cool 1 hour.

Topping:
Mix a large carton of sour cream with 2 tablespoons of sugar and 2 tablespoons of vanilla. Pour this over the cake, sprinkle some of the Spreckels sugar/cinnamon over this, and bake 6 minutes. Place in refrigerator 10 hours or more before cutting. Cut around the cake-tin, then slide the knife under it so it comes out nicely. Each of the three bakings is at 350°. ("This is a great dessert and very easy to make.")

Ceviche

Slice and cut into medium-size pieces any combination of raw lean white fish or fish and shellfish. Put into shallow dish and spread out so that every piece can be well covered with lime juice. Let stand for at least one hour. When fish is "cooked" in juice, drain juice off into another bowl. Chop 1 onion and 2 firm tomatoes. Season with salt and pepper and dash of orégano. To ⅓ cup olive oil, add 2 tablespoons of lime juice from fish, seasonings, finely chopped onion and tomato. Mix with fish. Chill and serve on avocado halves.

Faraway Spaghetti Sauce

1 onion, finely chopped
1 clove garlic, minced
2 tablespoons olive or salad oil
½ pound ground chuck

Food at Faraway

(Continued from page 194)

½ pound sweet Italian sausage
¼ pound hot Italian sausage
2½ cups (one pound three ounces) canned tomatoes
2 seven-ounce cans tomato paste
3½ teaspoons salt
1½ teaspoons sugar
¼ teaspoon crushed red pepper
Ac'cent to taste
½ teaspoon orégano leaves
½ teaspoon basil
Fresh-ground black pepper to taste

Cook the onion and garlic slowly in the oil until the onion is transparent. Add the beef and cook until the beef is no longer pink. Stir in the sausage, tomatoes, tomato paste, salt, sugar, and red pepper. Cover and simmer one hour. Add the herbs.

Serve on spaghetti cooked not more than 8 minutes!—and sprinkle generously with grated Parmesan cheese.

("Seasoning listed is very conservative. I always add lots more of everything—especially orégano and basil. Make sure herbs are very fresh and that the sausage comes from a good Italian market. . . . You can start this sauce at any time and simmer it practically all day on an asbestos pad. But if you want to do it quickly, it can be cooked in an hour over a higher flame.")

New Music

(Continued from page 176)

stand new music." A handful of thoroughly knowledgeable chamber musicians was recruited, specialists in the field, who would devote the time and meticulous attention to detail that these complex scores require. Some contemporary music, however, requires no interpreter; composers can maintain control over their works by putting the sound directly on tape without the use of musical instruments, and projecting the tape from speakers. Electronic music has changed since the early Musique Concrète days after the War. Columbia professors Vladimir Ussachevsky and Otto Luening, with Princeton's Milton Babbitt, have produced music that resulted in an increasing concern with the *manipulation* of sound rather than with sound collage. Babbitt's credo here is that, "Nothing becomes so old so fast as a new sound." This approach leads Group directors and many of their intellectual confrères to scorn as "gadgetry" the Baschet brothers' *Structures for Sound*, exhibited recently at The Museum of Modern Art.

The consensus is that the action is here, in such unexceptional buildings as the McMillin Theatre on 116th Street and Broadway. The Group's concerts, free and open to the public, start with mediaeval, renaissance, or early baroque music, include compositions by the great music-changers earlier in the century, as well as pieces by gifted new composers, including Nicolas Roussakis and Charles Dodge, or more established composers like Peter Westergaard—all in their late twenties and thirties. Wuorinen and Sollberger frown upon the aleatory (chance) music of John Cage, Morton Feldman, and followers, referring to this improvised performer-participation as an "infantile exercise."

The Group claims to be a completely self-sufficient unit with no evidence of "specialism." The participants compose, perform, manage, and their colleagues form their audience. Most of them do not write for the public, they say. They write for themselves and for those all over the world who want to understand them. The university provides the ideal climate for such a style. Few serious avant-garde composers can be found at work today either in the conservatory or on the concert scene. The conventional concert world is not their stage; the academy is. Columbia Univer-

(Continued on page 196)

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New Music

(Continued from page 195)

sity endorses the Group, citing an "obligation to serve the community by sponsoring the performance of music which is rarely given in the conventional concert environment."

Columbia also shares, with Princeton, an Electronic Music Center, located in a section of a new engineering building (which was an old dairy). There are three studios, in one of which Morton Subotnick prepared his music for the Vivian Beaumont Theater production of *Danton's Death;* another houses the second giant RCA Synthesizer, a great and complex machine which generates its own unconventional sounds. In this Center, the Group experiments with electronic music which may alternate in performance with instrumental works.

The total relevant musical life, as far as these composers are concerned, is centred in unglamorous surroundings on university campuses. Columbia, Princeton, the University of California at Los Angeles, Michigan, Iowa, Illinois, Yale, all are hotbeds of new composition. Princeton has an IBM 7094 computer which some of its composers use, and Bell Laboratories recently gave Princeton a device which "converts computer output (from the IBM 7094) into its actual musical sound."

The language surrounding the medium is not poetic. Using this chilly vocabulary are large numbers of vigorous, unsentimental, singleminded men, few of whom draw motivation from films, literature, or galleries although they are aware of all of these. They are not joyous (who is?); none of them whistles (who does?). Articulate and thoughtful, some contribute complex theoretical articles to the journal of the avant-garde musician, *Perspectives of New Music.* Their compositions are sometimes short and are almost always scored for unorthodox combinations of instruments. These composers are uninterested in melody in the popular sense. The compositions are not singable. Listeners can't always walk out of McMillin humming tunes.

The spirit of this music-making is far removed from that which exuded from the fraternity of composers who flocked around the great teacher Nadia Boulanger in Paris a generation ago. Returning to the States, these men rejected Schönberg's dodecaphony and chose, instead, to reflect the effects of the Depression, the WPA, and the new radio-oriented audience. Virgil Thomson's *Four Saints in Three Acts,* Marc Blitzstein's *The Cradle Will Rock,* and William Schuman's *The Mighty Casey* have an accessibility and purpose that is a far cry from today's *Parameters, Asymptotes,* and *Simultaneous Mosaics for Five Players.*

Rocked by the nature of the change in their own country, many Boulanger pupils and other tonal composers have directed their energies away from the creative scene and are busy administering culture centres, advising foundations, and conducting orchestras. William Schuman is President of Lincoln Center, Peter Mennin is President of the Juilliard School of Music, and Leonard Bernstein conducts the New York Philharmonic Orchestra. Few musicians in this school have approached the new aesthetic with success. The famous first generation of American composers has been displaced in the creative musical community.

For the new music of the Group and its stylistic allies is no more "American" than Karlheinz Stockhausen's is "German." The current world of music is a global, awesome, electronic one. It is difficult for the listener to believe that the new compositions lie in the mainstream of music—that they are a legitimate extension of the ideas of Wagner and Schönberg.

Yet that is exactly what they are. The theory is logical but the sound is wild. Despite a continuity of thought that lies behind the process, the revolution in style may well be greater than any other in the history of Western music. It is not an advance toward tenderness.

New Jazz

(Continued from page 177)

in the work of Ornette Coleman and Albert Ayler, such forays into uncharted musical grounds are propelled by hammering emotions. The musicians are concerned with shattering and then restructuring the very language of jazz in order to create a new vocabulary and a new syntax that will bear the full weight of both their anguish and their joy, as men for whom rebellion has become chronic. Therefore, the search for a new language is in itself passionate —the act of exploration is a commitment of the self. And their listeners, also rebellious against what they consider the faceless conformism of their elders, are exhilarated as they join that search. Those in the audience, too, are continually testing themselves, trying to open themselves to the new sounds and the new designs of the churning musicians.

Some of the new jazz is religious. In *A Love Supreme* John Coltrane praises God in a music that contains burning exaltation, intricately spinning rhythms, and blazing colours. Some of the music is deeply autobiographical. Pianist Andrew Hill described his lyrical but astringent "Refuge": "It's about trying to find a refuge and learning that there isn't any, that there's no place to hide. No matter where you look, *you're* still the one who's looking." And accordingly, Hill's music is unmistakably personal—in the subtle shadings of the harmonies and the taut, anxious rhythms.

In all their work, the new jazz revolutionaries have cut themselves off entirely from "show business," from the tradition of the jazzman-as-entertainer. That process by which the jazzman came to feel secure in himself as an artist started in the early forties. Before then, the revolutions that had occurred in jazz had been almost entirely musical rather than social as well. In the twenties, Louis Armstrong had released the jazz soloist from the limitations of the collectively improvising ensemble. A decade later, Count Basie put wheels on the jazz beat, thereby signalling the "swing era." And individual soloists in the thirties—tenor-saxophonist Lester Young, guitarist Charlie Christian, bassist Jimmy Blanton—demonstrated newly resilient and newly unpredictable directions in jazz rhythmic and melodic development.

But until "bop" arrived in the early forties, the jazzman had remained basically a purveyor of pleasure for the casual nightclub visitor. There were dedicated aficionados who collected and debated the records, but most of the time the music of jazz was in the background —for dancing, for drinking, for conversation. The advent of the first shapers of modern jazz—Charlie Parker, Thelonious Monk, and Dizzy Gillespie, among them—changed both the musician's attitude toward himself and the attitude of the jazz audience.

John Lewis of the Modern Jazz Quartet described the mood of the rebels of the forties: "The new attitude of these young Negroes was: 'Either you listen to me on the basis of what I actually do, or forget it.' " And during the next dozen or so years, jazz became more and more of a music for listeners. Some ties, however, with "show business" remained, and in time the music itself began to lose its unpredictability. During the fifties, there were intermittent "movements": the arid, largely white West Coast jazz which tried to fuse classical devices with jazz elements, and the reactive, hard-driving, largely Negro "soul jazz" of the East Coast which based itself militantly on the blues and modernizations of black gospel music.

Beginning in the late fifties, a growing nucleus of young jazzmen became irrepressibly restless—as were Parker and Monk twenty years before. They wanted to go beyond the pioneers of "bop" and create a music which was their own, which could communicate *their* preoccupations and their sense of a social order being cracked apart in divisions of race and class. They also wanted to end all traces of the jazzman as the ingratiating master of nocturnal

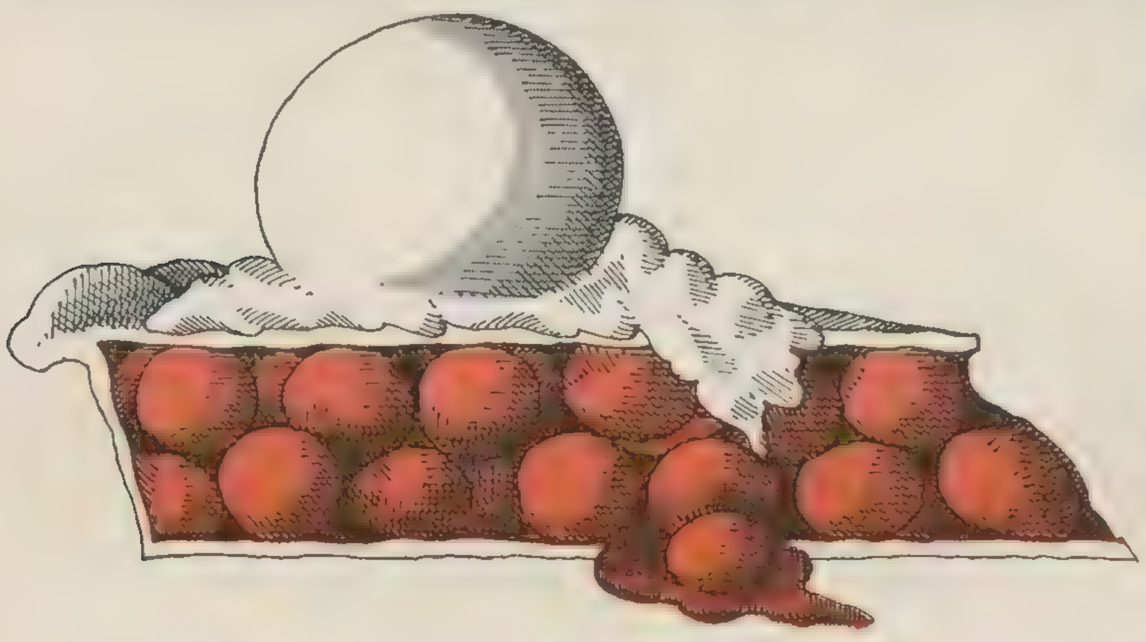
(Continued on page 200)

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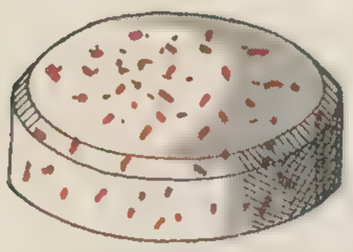


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VOGUE'S OWN BO

Continued from page 104

New York street scene: Girls to watch



Above left: Marie-Pierre De Cicco. en route from Paris to Acapulco, in zizzling yellow ciré raincoat from Dior Boutique. mink hat bought by her husband in London. Above: Christina de Heeren, back from Biarritz, wearing precisely cut suit of sturdy olive-y Shetland wool (off-the-peg there, $20), the same shade textured stockings (Bloomingdale's). Left: Marisa Berenson leaving for Klosters, in coat of white Mongolian lamb. From Paraphernalia. . . .

New York night scene: girl to watch



Veruschka, model extraordinaire, dynamo dancer, powing it out at Tiger Morse's party; her snip of a silver skirt from Paraphernalia, old white shirt, "I-mean-business" leather belt from The Whip, Rome.

The neat chic of a man's wristwatch—Roman numerals; scaled down to fit a female. $20. Stern's, 41 W. 42nd St. . . .

One girl's way of cleaning nude-coloured suède shoes. Rub gently with a piece of sandpaper, then go phuuufh!

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A wrapped look



You can't keep a well-turned-out man from being anything but—even when he has to temporarily wear a neck brace. Designer Bill Blass covers his up evenings with a black silk scarf (given to him by Saint Laurent). Wears a turtleneck to the office. . . .

Vogue Rome: Contessa Consuelo Crespi writes—"The great news of the winter was the quantity of ostrich feathers. Lillio Ruspoli said that the morning after his ball they found kilos of feathers on the floor. . . . I can't stand them anymore. . . . Lots of bareness around. Dresses that show flesh here and there in the Saint Laurent and Galitzine way—bare backs, bare stomachs—the boys are enthusiastic!" . . .

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New Jazz

(Continued from page 197)

revels. They demanded the same quality of respect as chamber music players or serious (though not necessarily solemn) folk artists.

This insistence on being treated as performers in the foreground—not as animated extensions of Muzak—has not, in most cases, led to pomposity or pretentiousness. The music of today's rebels has lost none of the passion of the earlier jazz. It still has humour, although the wit is usually more coruscating than it is genial. And above all, the music is fiercely spontaneous. To follow its swiftly changing contours requires total absorption.

For many of the older jazz listeners, one markedly disturbing departure in this jazz revolution is the sometimes shocking unpredictability of its sounds. These players consider no emotion alien to the jazz experience, and accordingly, no sound is alien either. Some, such as Ornette Coleman and tenor-saxophonist Albert Ayler, concentrate on speech-like "human" sounds to express intense feelings. They whoop, grunt, cry, roar, and in other ways extract from their horns textures unprecedented in earlier jazz.

Describing reedman Pharaoh Sanders, another revolutionary, David Rosenthal in the British *Jazz Journal,* wrote: "High shrill tones in the upper register combine with lower growls to give the effect of a piercing scream which lifts the listener right out of his seat with its intensity and power." It is true, whether one is actually levitated or not, that the new jazz can be an emotionally exhausting experience. The listener is confronted with the most direct emotions and personal revelations. Those who can not abide this approach regard it as a "music of assault." Others welcome its tensions and force as a stimulus for them to release and explore their own submerged feelings.

In their insistence, moreover, on breaking through traditional concepts of "acceptable" sounds, many of the new players have jettisoned chord structures as a basis of improvisation. They want to be as free as possible in their melodic flights, and so they use the barest of scales as a framework for their improvisations, or they rely on modes, or they simply let the melodies determine the harmonies. Charlie Parker, on the other hand, was firmly based on chordal foundations. His chordal sense was extraordinarily sophisticated, but had he lived, he might well have been startled at the careening freedom of these new searchers.

Jazz rhythmic verities have also been exploded. The steadily pulsating, explicit jazz beat is disappearing. Instead, such new drummers as Anthony Williams feel free to play what they feel, relying on the other members of the group to be innerly attuned to the rhythm waves. Ornette Coleman, a huge influence in the liberation of jazz time, explained: "My music doesn't have any real time, no metric time. It has time, but not in the sense that you can time it. It's more like breathing—a natural, freer time. People have forgotten how beautiful it is to be natural. Even in love. I like spread rhythm, rhythm that has a lot of freedom in it, rather than the more conventional, *netted* rhythm. With spread rhythm, you might tap your feet awhile, then stop, then later start tapping again. That's what I like. Otherwise, you tap your feet so much, you forget what you hear. You just hear the rhythm."

Anything fits that works. "If," said Grachan Moncur, "it's necessary to use an extended technique to express what I'm trying to say, I'll do it. If I have to bang on a dishpan with a stick, I'll do that too."

The core of the new jazz has been distilled by playwright/poet LeRoi Jones, a particularly knowledgeable critic of the present jazz scene: "The point is to move away from what we already know toward, into, what we only *sense.* Music is for the senses. Music should make you *feel.* . . . If you can find out who you are, then you can find out what you feel. Because we *are* our feelings, or lack of them."

It is this persistent self-exploration—finding out who you are—that characterizes the new jazz. Today's players are much more introspective, by and large, than their predecessors; and as they pursue their Socratic courses into the marrow of their own beings, they do not concern themselves with what "the others"—critics, bookers, club owners—regard as "form" or "order."

Cecil Taylor, a burningly original pianist/composer, has scorned those jazz critics who have termed the new departures "anarchy." "If," he emphasized, "a man plays for a certain amount of time and if he's saying anything in his music, eventually a kind of order asserts itself. There is no music without order—if that music comes from a man's innards. But that order is not necessarily related to any single criterion of what order should be as imposed from the outside. This is not a question of 'freedom' as opposed to 'non-freedom' but is rather a question of developing and recognizing different *personal* ideas and expressions of order."

A corollary of these young musicians' determination to find their own way is their discovery of other passionate, personal concerns in the arts, in addition to jazz. The older players—including the most creatively original—tended to be insular in their interests. Their life consisted mainly of new towns, new chicks, new ways of perfecting their instrumental craftsmanship. Some were readers and intellectuals, but most fitted comfortably into the night life of show business. Days were for sleeping or rehearsals.

By contrast, Cecil Taylor is widely informed in the dance, the drama, and modern poetry (Robert Creeley, Charles Olson, Robert Duncan, and LeRoi Jones are among his favourites). Archie Shepp is a close student of the new sociology which focuses on action by the poor and the voiceless to make community changes by themselves. He worked for a time on the staff of Mobilization for Youth, a project on New York's Lower East Side aimed at preventing juvenile delinquency and spurring community action.

Trumpeter Donald Byrd has become expert in African and Afro-American history. Ornette

Coleman is often immersed—when not practising his music—in "action painting." Others read and speculate about politics, religion, this government's foreign policy, and the underground cinema. And they bring back into their music the further views of the world—and their place in it—that they discover outside of jazz.

Within the surging, exploratory new jazz revolution, there is a remarkably diverse range of expression. Cecil Taylor's jazz is hurtlingly energetic, densely textured, and sometimes capable of achingly intimate lyricism. Shepp can be bristlingly, angrily aggressive and then, at other times, project a warm-toned romanticism. Andrew Hill is probing, resilient, and intricately lyrical. Ornette Coleman plays with barbaric, sweeping ardour. A Coleman solo contains echoes of ancient Negro field hollers of the South as well as reflections of the spiralling fragmentation of today's society as he sees and feels it. Albert Ayler's obsession with the scope of "human" sounds that can be forced out of an instrument often makes him sound as if he had been seized with the "gift of tongues." One can not whistle his music, but the turbulence he detonates in the mind and viscera often lasts a long time.

As far out as these jazz revolutionaries have gone, they have retained basic elements of the jazz language. The colourations and the "cry" of the blues course through their work. And while their beat no longer sets up rhythms to which the foot can tap automatically, they do sustain a deep, inner pulsation. They swing, in sum, but they swing as they breathe—agitated when they are agitated, serenely floating when they are tranquil.

And they do respect certain figures of the jazz past. Charlie Parker for the searing, explosive intensity of his improvising. Duke Ellington for that nonpareil orchestrator's sense of colours. "Tradition," Cecil Taylor underlined, "is not necessarily a prison. If you listen, there are always ideas that somebody started and never quite finished. And there are always ideas in the past that somebody never quite finished in the way *you* would."

The new jazzmen, however, are extremely selective in what they use from that tradition, and they take no musical laws as impregnable. Once they are secure in their own, personal sense of order, they let form follow function. A piece develops according to its emotional imperatives. A sound shatters, dies, squawks alive again, becomes round, becomes a scream as the feeling dictates.

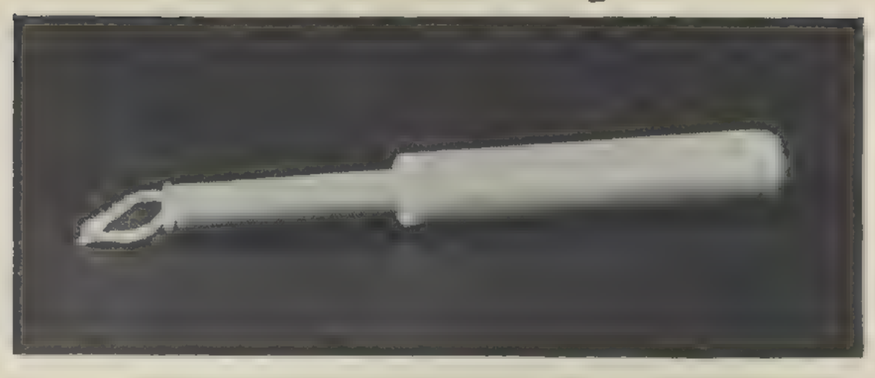
The criteria are honesty of intent, directness of emotion—and musicianship. These men do know their horns. Many have studied in conservatories as well as privately. Nearly all practise during sizable portions of a day. But their technical virtuosity is a means to greater and greater freedom of urgent expression. They want to play immediately what they hear, and most can.

Because of the unpredictability and the often startlingly raw sound of this new jazz, work opportunities so far are limited. Most club owners are not yet ready to take a chance on such scarifyingly different jazz. The jazz festivals limit the Jacobins to an afternoon "ghetto"—much in the manner of television and its Sunday obeisance to the minority audience. A few record companies, however, are recording these musicians as an investment. They remember that Charlie Parker and Thelonious Monk did not sell for years after they were initially recorded in the forties, but eventually their albums became annuities for the companies that had them in their catalogues. But advance payments for these sessions are small, and royalties so far are almost nonexistent.

Somehow the new jazz revolutionaries survive. Cecil Taylor, who has been a dishwasher at times in the past, lives on the barest of means in New York's Lower East Side. Sonny Murray, a brilliantly resourceful drummer, is a building superintendent. Archie Shepp has taught music in the New York public school system. Others get occasional conventional jazz dates, and hope for the day when they can be themselves

(Continued on page 204)

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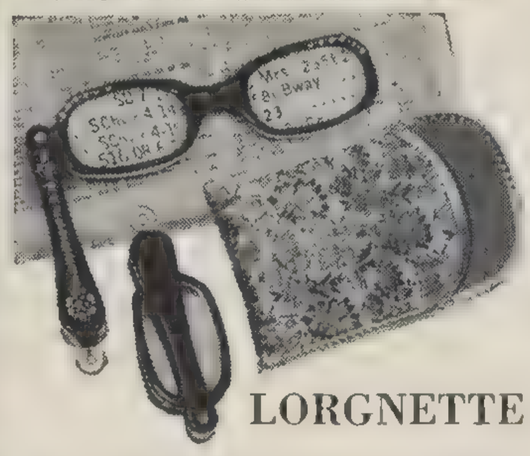
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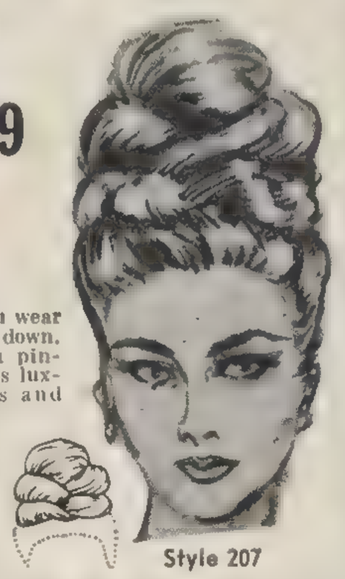
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You hope for orange lilies at a winter wedding, for lilies of the valley, stephanotis, white orchids for the bride's bouquet. Carl H. Holpp, 823 Lexington Ave., N. Y. 10022, is your man.

You plan rainbow baskets of carnations to decorate a dinner dance . . . spicy, fringed Colorado carnations in mauve, salmon, pink, red, and, perhaps, the striped and frosted-with-white variations. Ask MacDonald Forbes, 135 East 56th St., N. Y. 10022, who did the any-season basket shown opposite.

You send spring flowers at Christmas because they're a June-in-January pleasure . . . Dutch tulips, iris and lilac, English daisies, Scilly narcissi, Norwegian freesia on an in-from-the-garden wicker tray. Bouquets à la Carte, 29 East 73rd St., N.Y. 10022, will fix them. They did the hyacinth basket opposite.

You decide to preserve a perfect bouquet—Max Schling Seedsmen, 199 Hamilton Ave., Greenwich. Conn., has "Flower-Keep," $3.98 . . . a powder to dry flowers, keep their colour.

You want a treillage room with topiary obelisks, trees, and animals pretending to be a formal garden. The Merryvale Garden Shop, 2640 Buchanan St., San Francisco, California, makes topiary, of glossy ivy grafted to fatshedera or aralia roots, in any shape and size to order. The 24" tree shown above in a white tub is $45. Or it might be a bonsai shape.

You crave a flowering acacia in a tub at the foot of your bed like spring come-in or a row of camellia trees in waxy bloom on the floor by the windows. Max Schling Seedsmen, 199 Hamilton Ave., Greenwich. Conn., will ship them to you.

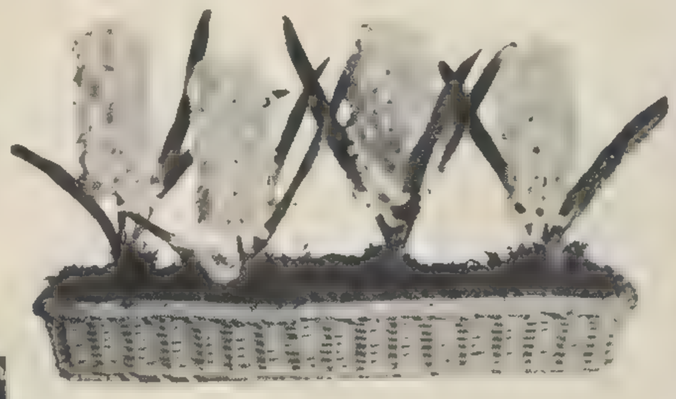
You like to bathe in a flower garden—say, pots of gloxinia in deep crimson, and purple and white to stand in the windows; a flowering orange tree to put in a Chinese porcelain cachepot at the end of the tub. John Reynolds, 27 East 67th St., N. Y. 10022.

You prefer orchids to cut flowers in town and keep pots of them blooming . . . arching sprays of phalaenopsis in pink or white, hybrid cattleyas in yellow, orange, or amber, or cymbidiums in bronze, apricot, green. Rod McLellan, 1450 El Camino Real, So. San Francisco, Calif., is the source.

You mass exotic green plants on the floor to hide lights for paintings, to make a garden corner . . . perhaps stag horn fern, tall bamboo, or variegated begonias with decorative leaves . . . see Luther Green's indoor garden and the MAC II indoor window box opposite . . . all manner of exotic plants are available at Roehrs, Carlton Hill Station. Rutherford, N.J., who publish the definitive cyclopaedia, *Exotica 3*, on exotic plants with 1,200 illustrations; well worth $45.

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Potted begonia garden: Luther Green

Lighted window box: MAC II idea





Orchids and leaves: Judith's Garden



Colorado carnations: MacDonald Forbes



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New Jazz

(Continued from page 201)

musically all the time.

A few are expatriates. Tenor-saxophonist Booker Ervin has based himself in Barcelona. George Russell, one of the most influential composers in the jazz avant-garde, has moved to Sweden where he has organized his own orchestra. Trumpeter Ted Curson spends more time working in Europe than in America. But most feel that their roots —as jazzmen, as human beings —are in this country and they prefer to scuffle until such time as they can make sustained contact with their audience.

Up to now, that contact has been intermittent. The few New York concerts by the avant-garde have been well attended. and there will be more. There have also been exploratory journeys by some of the players to colleges; and they have participated in explosive symposia with students and faculty members as well as having given concerts.

On the basis of these experiences, many of the new jazzmen have concluded that they will have to bypass the resistant nightclubs and make contact with their potential listeners through extended tours of college communities and perhaps as part of the growing number of heterogeneous musical subscription series at museums and other rapidly proliferating "cultural centres."

In the meantime, they play where they can, practise in their apartments, and keep searching inside themselves. "Perhaps," said Cecil Taylor, "within five years I may be making what a good chamber music player gets. But money has never been the central problem. We want to be heard. And we're going to have to spend more creative energy in getting ourselves heard. We've made our own way in music, and we'll have to make our own way in reaching our audiences."

Discs by Jazz Revolutionaries

Albert Ayler, *Spiritual Unity*, ESP Records 1002M.
Ornette Coleman, *Ornette!*, Atlantic S-1378.
John Coltrane, *A Love Supreme*, Impulse AS-77.
Herbie Hancock. *Inventions & Dimensions*, Blue Note 84147.
Andrew Hill, *Black Fire*, Blue Note 84151.
Jackie McLean, *Let Freedom Ring*, Blue Note 84106.
Grachan Moncur, III, *Some Other Stuff*, Blue Note 84177.
Archie Shepp, *Four for Trane*, Impulse AS-71.
Cecil Taylor, *Café Montmartre*, Fantasy 86014.
Anthony Williams, *Life Time*, Blue Note 84180.

Alice Longworth

(Continued from page 179)

grandchildren, squaring her shoulders, stepping swiftly and lightly, all but seeming to say, "Don't you dare to pity *me!*" The consequence, of course, is that they admire and all but openly applaud. Another part of the answer, quite obviously, is her mind. Few men have minds so richly stored, and even fewer are so resolute in their rejection of anything that savours of cant or is falsely high-flown or phony in other ways. A knowledge of *all* the facts and a sharp, clear-eyed perception of reality are in truth the mainsprings of her famous wit; its cutting edge is an incredibly precise and vivid use of English. Still another part of the answer, one must finally add, is her near-pathological detestation of bores. Loathing boredom almost beyond anything, she has clearly studied its causes with horrified minuteness; and so she has ruthlessly pruned away, from her own manners and conversation, all those little egotistical self-indulgences that turn almost all other very clever people into bores on too many occasions. Self-pruning is self-discipline; so we come back to intelligence and guts.

But these fragments of the answer to Alice Longworth do not really add up to a satisfactory total answer. One can only note that she may also be helped to give more pleasure than anyone else because she greatly likes to please.

Leisure and the split man

(Continued from page 143)

and drama clubs; slide-viewing packages; painting, sculpting, and handicraft kits reach in to the home to keep leisure filled with things of the mind. There seems little doubt that culture is gaining ground in the United States, in numbers and equipment at least.

No doubt, this is all to the good. But we have been trying to show that the issue is much deeper, that it involves changes in the character of culture itself, as well as in the consumers of culture. Mere forced feeding of cultural commodities to more and more people is no guarantee against despair and passivity. Universal education to the baccalaureate level can be the means for mass training in intellectual servitude. Reading the world's best books, attendance at museums and concerts, even do-it-yourself in the arts do not necessarily make a person at one with himself and conscious of his situation and its possibilities. On the contrary, the utilization of masterpieces as cultural spectaculars—as in the instance of the "Mona Lisa" in New York—deprives them of their inner substance and incorporates them into the mass media.

Utopians, past and present, "solve" the problem of workless time by occupying it with labour that is, presumably, pleasurable or uplifting rather than a hardship. In totalitarian societies man is *totally* employed by a combination of compulsory and "voluntary" labour. For free men, however, a solution, no matter how ideal, that eliminates a person's freedom to dispose of his time is worse than no solution.

It is the absence of a solution that we shall have to embrace—and perhaps even defend politically. No scheme or system can overcome the work-leisure division in man. For a morality to emerge that is independent of both the necessity to labour and the liberation from that necessity, an evolution of unpredictable duration will be required.

Fortunately or otherwise, the issue is more pressing in theory than in practice. Most Americans, and even larger numbers abroad, still toil for long and arduous periods each week. Time off the job is consumed in marginal, but necessary, forms of work—chores, home crafts, training courses—and in moonlighting. Undoubtedly, the workweek is getting shorter, but the time freed is for most employees not really given over to leisure in *any* sense of the term. Before we are deluged by total idleness we shall have the time (if not the leisure) to reflect upon it.

In sum, the vision of the end of work as we have known it ("not only hours of work," wrote Friedmann, "but the very nature of work is being transformed") has raised the issue of the moral ambivalence of man as a labouring and idling animal. We have not at present the means to foresee the forms in which this duality will be resolved. But we can assert that the greatest function of universal leisure will be to allow each human being to confront in his own way the conflicts within him and the question, "Who am I?"—a question hitherto reserved to poets, philosophers, and those undistracted by the obligation to contribute to material well-being.

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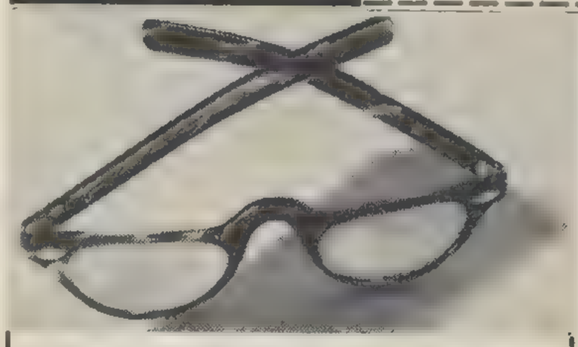
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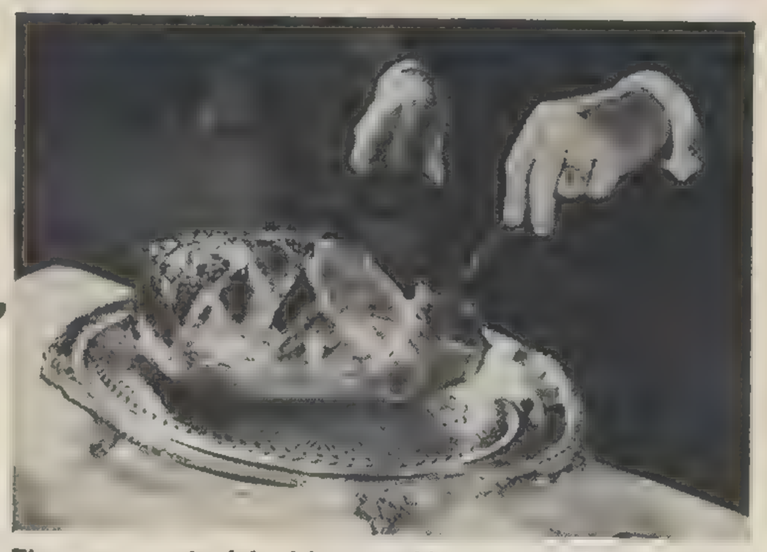


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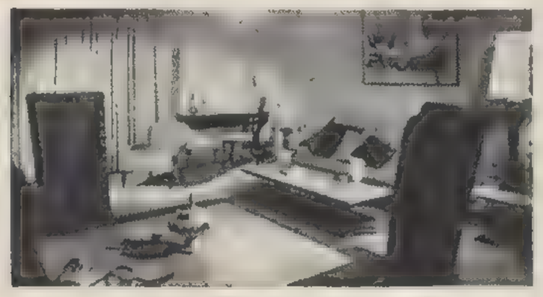
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